The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JUNE 22, 1921 PRICE FIFTEEN CENTS

THE NATIONAL THEATRICAL WEEKLY

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NEW YORK CITY

TRIANGLE MUSIC PUBLISHING COMPANY

The NEW YORK CLIPPER
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THEATRICAL BUSINESS IN MIDST OF WORST SLUMP IN HISTORY

All Styles of Entertainments Suffering—New York and Chicago the Only Cities Attempting to Keep Standard Houses Open and These Are Doing But Little

With the Summer season officially beginning this week the theatrical business in the four largest cities in the country is at unusually low ebb. Box-office receipts have been gradually decreasing for the past month, since the advent of the warm weather, and but an inconsiderable number of the attractions at present occupying houses in these four main cities are making money, the majority of them just managing to get by.

Philadelphia leads the list of bad towns, theatrically speaking, with an absolute barren field as far as legitimate attractions are concerned, not one show treading the boards. "Mary," Geo. M. Cohan's winner, had the distinction of being the last show able to hold out against the Summer lassitude. This entire lack of legitimate entertainment is exceedingly unusual, even in Philadelphia.

Next on the list of big towns suffering from the nation-wide theatrical slump is Boston, which metropolis has but three shows playing, one of which is booked to depart at the end of this week. At the Park Square Theatre "The Right Girl" is doing a fair business, and at the Tremont Geo. M. Cohan's "The O'Brien Girl" is doing surprisingly well. Jos. Gaites' musical show, "Up in the Clouds," which has been here for several weeks, is preparing to close up this Saturday.

In Chicago the theatrical slump is particularly apparent, with none of the six attractions playing now, of which one closes this coming Saturday, breaking any box office receipts.

Several of the shows still going have been battling to keep their heads above water for the past few weeks. "Peg o' My Heart," in which Laurette Taylor is featured at the Powers Theatre, is booked to leave this Saturday. "Romance," with Doris Keane, at the Garrick, is scheduled to depart the Saturday following, but its place will be taken by "Up in the Clouds," now in Boston, which comes in on July 3rd. The "Passing Show," with the Howard Brothers, is playing at the Apollo to good business; Wagenhals & Kemper's "The Bat" also doing well at the Princess Theatre. "Smooth as Silk," with Taylor Holmes playing the leading part, is playing at the Cort Theatre, and the Olympic houses "The Sweetheart Shop," which is playing a return date.

New York, ordinarily the one town in the country least affected by the hot period, is dragging along with only twenty-five attractions, three of which will close this week-end. The Summer usually brings to New York enough out-of-town people, who either spend their vacations here or come to buy, to keep a large number of theatres running without any help from the local population. This season, however, less than half of the visitors ordinarily here at this time are in town. Of the three shows due to wind up their local engagements on Saturday two are dramatic offerings, "The Tavern" and "The Ghost Between." The other play closing is "Honeydew," which Joe Weber brought back to the Casino for a return engagement. No more than eleven shows are money-makers. The eleven with the box office pull are: "Ziegfeld Follies," "Sally," "Lilliom," "Lightnin'," "The First Year," "The Bat," "Snapshots of 1921," "The Green Goddess," "Nice People," "The Last Waltz," and "Shuffle Along." The last of these, the all-colored show, "Shuffle Along" at the Sixty-third Street Theatre, is beginning to dig itself in at around the $8,000 mark, at which figure it is showing a good-sized profit. Last Wednesday at the regular evening performance and the midnight show, which is making a great hit, especially with the professional folk, $2,500 represented the takings.

1,370 ACTORS IN PAGEANT

BOSTON, June 20.—The first presentation of Professor George P. Baker's of Harvard's 47 Workshop, pageant "Oberammergau," is planned for July 13, during the Pilgrim Tercentenary celebration at Plymouth.

1,370 actors, recruited from the townspeople of Plymouth, Kingston, Marshfield and Duxbury, will portray the early history of the country in four dramatic episodes of 20 scenes. Many well known American poets and composers have contributed their services to the pageant.

JUVENILE CO. TOURING

SAN FRANCISCO, June 20.—"The Land of Make Believe," a juvenile musical comedy is touring the coast, with a company that includes thirty kiddies, and has fourteen scenes. Admission prices are scaled from 50 cents to $1.00. William A. Daily is the sponsor, Fred A. Giesea booked the route, and Jack Tripp is business manager. The company travels in a special car and is accompanied by six mothers.

ORPHEUM STOCK CLOSES

MONTREAL, June 19.—The Orpheum Stock Company, which has been running for 190 weeks at the Orpheum Theatre in this city, is closing this week with the performance of "Tea for Three." Members of the cast include Jeanne Devereaux, Harry Hollingsworth, Virginia Richmond, Hal Munnis, Gilberta Faust, Arthur Byron, Frances Brandt, Harvey Hayes, Billy Wolford, and Polly Andres; the director was Kendall Weston.

Poor business is said to be the cause of the closing.

PERMANENT STOCK FOR BOSTON

BOSTON, Mass., June 20.—The St. James Theatre will house a permanent stock organization, to be called the Boston Stock Company, beginning August 29th. The George A. Giles Company, lessees and managers of the theatre, will present the stock company under the direction of William C. Masson. The St. James will be redecorated during July. Symphony concerts will be given at each performance.

CENSORING VAUDEVILLE

BIRMINGHAM, Ala., June 20.—Vaudeville performers will be made an example of unless they stop using vulgar and suggestive jokes and songs, according to Mrs. Nell R. Wallace, amusement inspector of Birmingham.

"An example will have to be made of some of the vaudeville artists visiting Birmingham before some of these artists will mend their ways," the woman inspector said. "The managers of local vaudeville houses are anxious to safeguard their audiences from the objectionable, but the actors and actresses become rebellious when people vociferously applaud coarse and vulgar jokes and suggestive songs," she went on to say.

Mrs. Wallace commends the local motion picture houses. She says that the producers, distributors and exhibitors are co-operating splendidly in the work of her department.

"But the fault of the vaudeville stage lies with the public. If the public would only co-operate with the department of amusement inspector the vaudeville stage would be made as clean as it once was," Mrs. Wallace said.

Numerous complaints have been lodged with the department of amusement inspection by local citizens against the alleged vulgarities of the vaudeville stage locally, and the preceding statement is the result.

Throughout the South a wave of resentment against any voicing or portraying of immoralities is sweeping, and the vaudeville theatres are the center of the fire of the persons sponsoring the movement.

ALICE LLOYD THREATENED

CHICAGO, Ill., June 21.—Alice Lloyd, who headlined the Majestic Theatre last week, received several threatening letters during her engagement, written by an anonymous writer, who said that her place "is home with the British." Miss Lloyd placed the matter in the hands of the local police and a guard of detectives were furnished the comedienne. The letter was signed "A Doughboy." The letter warned her to beware of the left side door of the Majestic Theatre, meaning the stage entrance in the alley.

When interviewed Miss Lloyd stated that she is certain that it was written by a rival artist, a Chicago woman, and that it was inspired by jealousy. Miss Lloyd said that she had positive proof, but has made arrangements to sail for England July 5 and cannot stay in this city to prosecute.

BUTTERFIELD CUTS TO FOUR

CHICAGO, Ill., June 21.—The Butterfield Circuit will have but four houses next season playing vaudeville. They will comprise Lansing, Flint, Saginaw and Kalamazoo. The balance of the theatres of the circuit will play feature pictures and road attractions.

NO PICTURES IN OIL CITY

OIL CITY, Pa., June 20.—The four motion picture theatres here closed today and it was announced that they will remain closed indefinitely. The various managements asserted that they could not afford to remain open owing to the excessive film costs and labor difficulties.

THREATENS "OPEN SHOP"

ATLANTIC CITY, June 20.—Florenz Ziegfeld, Jr., declared here last week that if the stage hands persisted in their demands he was through with the union and would step into the fight started against them by the New York burlesque producers, after some trouble was experienced with the local stage hands' union over the question of the number of men needed to handle the "Follies" scenery when the show was at the Apollo Theatre last week.

According to report a representative of the local union stated to Fred Moore, manager of the theatre, that he must use seventy men to handle the show. Mr. Moore told the man that the show could be easily managed by a crew of fifty-six men as most of the scenery was on drops. The representative is said to have agreed to let it go at Moore's figure, provided the latter would pay for one extra man, although not furnished. Moore got hot under the collar at this and told the representative to take his men out of the theatre, as he could handle the show with twenty-five willing helpers.

Ziegfeld heard the argument and when told what was the matter indignantly declared that he was "through" with union hands.

SUNDAY SHOWS LEGAL

OKLAHOMA CITY, Okla., June 20.—The first judicial interpretation of the Oklahoma Sunday law resulted in a decisive victory for the opponents of the closing of motion picture shows on Sunday, when the State Criminal Court of Appeals rendered a decision that Sunday showing is not illegal last week.

This decision was reached on nine cases which had been appealed from the lower courts. The opinion was written by Judge E. S. Bossey and concurred in by the other judges of the court it is in part as follows:

"The appellant court assumes in making its decision that the operation of moving pictures cannot be considered criminal interference with the repose and religious liberty of a community. If such operation ever reaches the state where it can be considered interference with religion, the Legislature may add to the list of things prohibited.

"We therefore, come to the conclusion that the operation of a moving picture show is not servile labor and not prohibited within the meaning of this portion of our Sunday Statute."

DECATUR BARS CARNIVALS

DECATUR, Ill., June 20.—The Wortham Shows, a carnival which had been booked by the local lodge of the Modern Woodmen of North America, to appear here on August 15, was denied a permit by the City Council last week.

Since the appearance of the Patterson Carnival here the week of May 6, the city authorities have refused to issue any other carnival permits, and have stated that no entertainments of that order will be permitted to show in this city.

SCARLET MAN OPENS

"The Scarlet Man," the new William Le Baron play, opened in Washington on Monday night. In the cast are John Cumberland, Frances Carson, John Craig, Olive May, Richard Bartel, Clay Carroll and John Perkins.

THEATRE POLICY CHANGE LIMITS BOOKING TOURING ATTRACTIONS

Scores of Legitimate Houses Changing to Vaudeville and Pictures Make Booking of a Good Route a Difficult Undertaking—Many Towns

Many theatres throughout the country that ordinarily play the road attractions during the regular touring season are changing their policies to vaudeville and pictures, due to the prevailing conditions in the business, and as a consequence theatrical managers may find it hard to book good routes when the business does finally get back to a normal basis.

At this time of the year road theatres are practically all booked up for the approaching season when business is normal, but this season these houses are not more than one-fourth booked. Many house owners or managers, unwilling to take the chances of waiting a few months with their plans on the chance that more bookings will be forthcoming later on, and recognizing the fact that they will be unable to make the season pay with only two or three nights a week filled by touring companies, are planning to turn their houses over to pictures and vaudeville.

Time is so open with the road theatres at present that a touring show can practically arrange its tour without first inquiring from each theatre on the list if a certain date is open. This was made apparent last week when a manager, in drawing up an Eastern route, found that the tentative route list he had arranged was verified all the way through by each house manager excepting three on the list who notified him that they were going to play only motion pictures during the coming season.

While the Eastern part of the country is especially open as far as bookings for next season is concerned, the Central, Mid-Western, Southern and Western routes are in generally the self-same condition. In New England, the Central states and the South general business conditions are exceedingly bad, and this fact coupled with the conditions in the theatrical business is compelling numerous theatre owners to either change from playing the legitimate road attractions or to running pictures. Many naturally are willing to do this rather than accept the alternative of remaining dark during the period of depression that the country seems to be in for.

One well known touring manager who expects to send out a musical comedy next season that was one of the outstanding hits of the past year in New York was amazed to find when booking a route in the South and Mid-West that a great many theatres were not anxious to book his show. One manager, he said, who has the legitimate house in a Kansas city, with a population of almost 100,000, wrote him saying he could not see his way clear to book the show as "it looks to me as though it is too big a proposition and I don't think the business it would do at my house would warrant me playing it."

"This season on the road will probably be the worst of my twenty years' experience," said this touring manager. "Not only on account of the industrial and business depression, but also on account of the conditions inside the theatrical profession. So many managers are laying off this season, afraid to take the chance of taking shows out on account of the combined demands of the actors, musicians and stage-hands that those shows that do go out find it difficult to book a comprehensive route due to the changing of a large number of houses to pictures and vaudeville, besides the increasing number of theatres that are closing altogether."

This manager, who has had an average of three shows on the road for the past ten years, declared that if the actors, musicians and stage hands did not decide to accept reasonable terms he would cancel his plans for the only show he is figuring on sending out next season altogether and wait until things became more stabilized.

ASCHERS OPEN NEW HOUSE

MANITOWOC, Wis., June 17.—The formal opening of the Ascher Brothers' new Capitol Theatre was held here last night, to a packed house. The house will operate under a policy of split-week vaudeville.

Nine acts made up the opening bill, which ran as follows: The Norvell Brothers, Hall and Shapiro, Janet Adair, "The Mimic World," Jack Russell and company, Jan Rubini and Mlle. Diane, Jack Norworth, and Nat Nazzaro, with the Bernice Speer and company.

The seats for the opening performance sold for $10 a seat, by subscription. Three and two dollars are the prices for the remainder of the week, with the matinee price at $1.10.

WOODS SIGNS MISS SHOEMAKER

Dorothy Shoemaker, formerly leading woman with the Union Hill stock company at the Hudson Theatre, has been signed for a period of five years by Al. H. Woods and will be seen next season in "The Reckoning."

The piece will have a cast of five and but one female part which Miss Shoemaker plays.

RENUMBERING SEATS

CHICAGO, Ill., June 20.—The first of many changes being planned by Mary Garden for the Chicago Opera Company was inaugurated on Friday with the renumbering of seats at the Auditorium Theatre.

Under the plan, "Row A" will be No. 1, "Row B," No. 2, etc. This will permit patrons to know exactly the location of the seats purchased at the box office.

BEACH THEATRE OPENS

The Beach Theatre, which was recently erected at Long Beach West, was opened last Saturday. The house was built out of lumber taken from the hall which the Government built at Camp Mills during the war. In addition to the theatre, which has a seating capacity of 1,000, the building has a dance hall accommodating 300 couples and five stores on the street front.

MEL KLEE
B. F. Keith's Palace Now
Return Engagement. Booked Solid.
Direction of Rosalie and Lee Stewart.

FULTON THEATRE IN LEASE TANGLE

An interesting situation, which may result in a legal controversy between some of the leading figures in the show world, has arisen from the recent sale of the Fulton Theatre property to A. L. Erlanger. While Mr. Erlanger owns the property for which, together with the Gaiety Theatre property, he paid about $3,200,000, the future occupancy of the Fulton is in doubt because of a difference in the lease held by Mrs. Henry B. Harris, and that in which she sublet the house to Oliver D. Bailey.

The properties were owned by the Forty-sixth Street and Broadway Realty Company, of which Maurice Wertheim is the president. Mrs. Harris held a lease from the realty company, of which one of the clauses provided that the company might eject the lessee upon one year's notice. Shortly after the sale, three weeks ago, Mrs. Harris was notified by the former owners that she would have to vacate the property under that clause in the lease which she held.

Notice was also served on Oliver D. Bailey, to whom Mrs. Harris had subleased the property for a period of years, which does not end until November, 1926. Through an oversight, no doubt, said Mr. Bailey, no notification clause had been included in the lease which Mr. Bailey holds. On this ground Mr. Bailey holds that he cannot be ejected before he is properly compensated.

At present both the Gaiety and the Fulton are considered successful houses, the Fulton alone having earned more than $100,000 for the year which ended June 1. This reputation for success, in the case of the Fulton, is new-born, having been acquired only during the last year through the successes made by "Enter Madame" and "Liliom," both of which have played to capacity.

When Mr. Bailey took over the house it was known as a "jinx" house, having been a failure from the day it was opened. The Fulton was built for the late Henry E. Harris, and was at first operated as a combination theatre and eating house on the style of the Folies Bergere in Paris. It was an experiment, the first of its kind in New York, and proved a failure. Thereafter the house was operated as a regular theatre, but almost all the attractions which played there were failures.

Mr. Bailey acquired the property about three seasons ago, when its reputation was still poor. Since he took over the house he has spent about $20,000 in repairs and renovations.

Bailey's lease still has five years to run, and it contains no clause under which he could be put out prior to its termination. On the basis of this year's earnings, Mr. Bailey would be entitled to $500,000 for abandoning his lease. The question is: who should compensate him? The lease which he holds is subject to that held by Mrs. Harris, who can be ejected by the terms of the document which she holds.

A humorous sidelight on the whole affair has just been brought to light by this situation. Two or three years ago, when the house was in ill business repute, Mr. Bailey offered a half share in his lease to Mr. Erlanger for $5,000. Mr. Erlanger refused to consider the proposition. Had Mr. Erlanger taken the half interest he would have received a pretty penny from this year's earnings of more than $100,000.

DANCES IN THEATRE LOBBY

OTTAWA, Ont., June 20.—The lobby of Loew's Theatre on last Friday night was the scene of a dance held by the management after the evening performance to which the audience was invited. The music was supplied by the theatre's orchestra. This feature is something new in publicity stunts here, and was a huge success. The lobby of the theatre is capacious, and made a very fine dance-hall. The management may hold this after-theatre dance each week, but has not as yet announced whether it will be held this Friday.

EASTERN MANAGER IN 'FRISCO

SAN FRANCISCO, June 20.—Cal Griffith, manager of the Orpheum Circuit's Chicago offices, and Pat Casey, head of the Vaudeville Managers' Protective association, whose office is in New York are relaxing here from theid business duties.

TAKE OVER PATHE CO.

Announcement was made by Paul Brunet, president of Pathe Exchange, Inc., in a cable from Paris, to the effect that American stockholders and American management of that concern completed a deal recently whereby they acquired control of the $7,000,000 company from Pathe Cinema, Ltd., of Paris. Mr. Brunet has been in Paris for several weeks, arranging the details of the transaction with the officials of Pathe Cinema, Ltd.

Charles Pathe, founder of the world-wide organization bearing his name, retains a large share of the stock in the American concern.

The transaction means that hereafter the American stockholders of Pathe Exchange, Inc., will direct the policies of the organization. Though there will be no change in policy, there was indicated a broadening of its activities. The policy of remaining out of the theatre-owning field will continue absolutely.

According to information obtained at the headquarters of Pathe, 35 West Forty-fifth Street, Mr. Brunet was accompanied abroad by E. C. Lynch, of 120 Broadway, who heads the group of American stockholders taking over the majority interest in the American Pathe company, and Paul Fuller, of Coudert Brothers, each of whom has been a member of the board of directors of Pathe Exchange, Inc., for five years. Bernard Benson, vice-president of Pathe Exchange, Inc., and Charles Merrill, who has been a stockholder for five years, are associated with Mr. Lynch.

Complete details are lacking in Mr. Brunet's cable to the Pathe executive offices, but it was made known that Pathe will not deviate from its policy of releasing the product of the foremost independent motion picture producers.

With thirty-three selling offices located in the important key centers throughout the United States, Pathe stands first in the field of independent distributors.

This week marks the issuance of what is said to be Pathe's greatest feature—the screen version of Kipling's "Without Benefit of Clergy," at the Capitol Theatre. Mr. Brunet alone succeeded in inducing Kipling to write for the screen after all the others had failed to convert him.

Many of the foremost producers in the American screen industry have released their product through Pathe Exchange. It fostered the serial drama from its inception, and today heads the field in that specialty, the firm being known as the house of serials and short subjects.

DUFFY'S CONVERSATION

Jimmy Duffy, who is now in vaudeville with his "Horrors of 1920," is now practising "Conversation Conservation." Thereby hangs a tale.

Duffy was supposed to be one of the featured cast of the lamented "Frank Fay's Fables," which never opened. In addition, he was supposed to be collaborating in the staging, and lots of other things of importance with the show. Since the mishap to the "Fables," Duffy has been embarrassed by the greetings of his friends, who, after saying "Hello," to him, enquire about the show.

Now, whenever anyone says "Hello" to Jimmy Duffy, before he can say another word, Duffy exclaims, "Yes—this will tell you all about it," and gives his acquaintance a card which reads as follows:

"FRANK FAY'S FABLES FLOPPED
Reason—Angels few and far between.
Cause—Put together with Cigarette papers and spit.
Effect—Vaudeville for Duffy in 'The Horrors of 1920.'
No, I haven't seen Fay.
P. S.—No, I'm not drinking."

WASHINGTON STOCK OPENS

WASHINGTON, D. C., June 20.—The season of Summer stock at the Shubert-Garrick Theatre opened here tonight with "Adam and Eva." Jack Edwards, former resident manager of the house, and connected with the Shuberts for the past nine years, is managing the venture.

Those in the company are Robert Brister, Florence Evelyn Martin, Leah Winslow, Douglas Dumbrille, Leon Gendron, Constance Hope, Edna May Oliver, J. Arthur Young, and Gertrude Keith.

FIFTY MILLIONS LOST IN FAKE MOTION PICTURE ENTERPRISES

One Hundred Companies Capitalized for $250,000,000 Found to Be Headed by Men with No Previous Picture Experience —Victims Poor People

American investors have lost more than fifty million dollars invested in dishonest motion picture enterprises during the past year. This, according to a statement issued by the Vigilance Committee of the National Association of the Motion Picture Industry.

The committee investigated more than 100 companies whose paper capitalization amounted to $250,000,000 and found that the officers in most of them were men who had no previous experience in the film industry. Many of the others had been organized by promoters whose reputations are bad.

Lest the amount lost seem too optimistic, the committee adds that the fifty million dollars refer only to wild-cat organizations which had been in the movie field before. These had misled their victims by painting alluring pictures of the earnings of the more successful picture companies.

In the report to the association John R. Quirk, chairman of the Vigilance Committee, says:

"During the last year the attention of the public has been called to the danger of this sort of investment with such force that very few, if any, new producing companies have attempted to sell stock within the last six months.

"Several of the largest of these venturesome propositions have gone out of business. They have either been forced into bankruptcy or died without any court formalities. For the launching of one of these companies the people of New York City and Washington, D. C., paid more than $500,000. One gigantic motion picture enterprise in a Far Western city had to be abandoned by its promoters after an investigation by the Vigilance Committee had caused the Chamber of Commerce and the leading bank of the city in question to withdraw their support."

The victims of these fraudulent enterprises are in the main poor people who can ill afford to lose their money. They are small wage earners such as clerks, stenographers, barbers, waitresses, bootblacks, hotel porters, and other such people. Many of the investors were government clerks in Washington. In many cases it is said that these people exchanged Liberty Bonds for stock in the film companies to reap quick and easy profits that they believed would follow.

While many of the investors were totally unfit for taking even the smallest parts in movie production, it was found that their investments had been wheedled out by promises to place in film productions. These embryo Chaplins and Pickfords later discovered that their contracts provided that they must be countersigned by the casting director before they could be cast for productions.

But the chief sufferers from this state of affairs are the legitimate film companies themselves. Because of the operations of these fake concerns, the legitimate companies acquire bad reputations which hinder them in their businesses. It was in an effort to cure the film industry of this menace that the Vigilance Committee was organized by the National Association.

BREAKS PALACE RECORD

All records for receipts at the Palace Theatre were broken last week by Ethel Barrymore. This included the record recently set by Ethel Levey's first week at the Palace, which had broken the previous record set by Sarah Bernhardt.

Miss Barrymore has, thus far, accepted six weeks more in vaudeville. She is playing Boston this week, and will come into the Orpheum, Brooklyn, next week. The remainder of her route is as follows: July 4, Riverside; July 11, Bushwick; July 18, Philadelphia; July 25, Washington.

PARKS DOING WELL

CHICAGO, Ill., June 21.—While the various Loop theatres have been suffering a slump in business, Chicago's two outdoor amusement parks announce that they are enjoying the most successful business in years. White City's free outdoor musical comedy attractions, staged by Emil De Recat, is reported to be playing to capacity audiences nightly. Riverview Park is also being crowded nightly. Both parks report big afternoon attendance.

LOEW CUTS PRICES

MONTREAL, June 20.—Beginning June 27th Loew's Theatre here will reduce its prices twenty-five per cent. The new prices will be fifteen cents in the afternoon and twenty-five and thirty-five cents, all including the tax, in the evening.

The New Grand, a motion picture house, has also reduced its prices from forty to fifteen cents.

50,000 DISAPPOINTED

In an advertisement printed in the dailies on Monday Florenz Ziegfeld announced that he had received 52,000 personal requests for seats to the opening night of the 15th edition of the Ziegfeld Follies at the Globe Theatre on Tuesday, June 21. The Globe will only accommodate 1,200 patrons at each performance, 502 less than could get into the New Amsterdam.

GENE FORD'S CAR IN SUIT

Gene Ford, the female end of the vaudeville team of Gordon and Ford, started an action last week in the Third District Municipal Court against Robert Louis Moore, who resides at No. 226 West Fiftieth Street, for $1,000, which she paid him for an automobile he sold her, charging him with making fraudulent representations to her as to the condition and age of the car.

The car, an Essex, according to Miss Ford's counsel, Julius Kendler, of the firm of Kendler & Goldstein, was purchased by the actress in May of this year for $1,100. Moore, she said, told Miss Ford that it was a 1920 model and in excellent condition. After she had purchased the auto she found that it was a 1919 model, and that in order to get it in shape to run she would have to make repairs costing in the neighborhood of $175. As the mechanic who examined the car asserted, that even if the needed repairs were made he could not guarantee that the car would go. Miss Ford decided to sue for the return of her money, said Attorney Kendler.

NEW PRODUCING CO. FORMED

BOSTON, June 20.—Lowell Ames Norris, Boston playwright, and A. Raymond Gallo, publisher and producer, have recently formed a new company, known as Norris and Gallo, who will produce vaudeville acts.

One of their acts, called "The Wrong Road," written by Norris, will be seen soon. The leading roles in it are played by Ralph Thompson, Maurice Paris and Mary Elizabeth Hurlbut.

Another act Norris and Gallo will send out is Beulah Baker, Boston solo dancer.

VAUDEVILLE AT STRAND

LOUISVILLE, Ky., June 20.—The Strand Theatre in this town has been added to the Shubert list of houses, according to an announcement by that firm. The Strand is the twenty-fifth theatre in that number of cities, that will make up their vaudeville circuit, which is to open in September.

KARYL NORMAN

THE CREOLE FASHION PLATE

Sailing for tour of Continent, S. S. "Olympic," June 25. Planning a big surprise for next season.

TYLER PLAY GETS STOCK TRYOUT

DETROIT, June 20.—Jessie Bonstelle offered as the fifth week's bill of her summer stock engagement at the Garrick Theatre, a new three-act mystery drama from the pen of John T. McIntyre, a Philadelphian, entitled, "That Night at Dolan's," the premier occurring Monday evening, June 13. Miss Bonstelle secured the piece for local tryout through special arrangement with George C. Tyler, who owns the play and plans to give it a New York production late in August, this year.

The author of "That Night at Dolan's," has sought to build a play emulating "John Ferguson" and "Jane Clegg," but has failed to register. The story, which is simply told, concerns the family of Matthew Dolan, an employee at the gas works and the action takes place between the hours of six o'clock and twelve in one night. The locale is any big American city. The people of the drama are members of the neighborhood in which the Dolan's live and have been invited to a party at the Dolan home to celebrate the coming marriage of Jane Dolan. When the festivities are at their heighth, a drunk-maddened youth breaks into the picture to settle accounts with his sister's destroyer, who turns out to be Jane Dolan's fiancee. This climax comes in the second act and provides the only tense situation in the play. The first act is dull and given over to recounting what is going to happen in the succeeding acts. The story lacks speed and gets under way too slowly. The third act is weak because Jane Dolan learns the true character of the man she is about to marry when he is stricken down during the melee in the second act. The acting on the part of the Bonstelle company was good and a cast of 16 players was necessary in the presentation.

CAN'T PLAY SUNDAY SHOWS

OSWEGO, N. Y., June 20.—Stanley and Lee, the musical act, which was booked at the Capitol Theatre for the week begining Sunday, June 13, were withdrawn from the Sunday bill by the management, Morton & Sesonskey, due to a complaint having been registered with the chief of police.

A copy of the advertisement of the opening of Stanley and Lee as a special feature was sent to Chief of Police Mowatt and a number of clergymen of the city, with a letter signed "Taxpayer," asserting that the law permitting Sunday pictures did not allow the showing of acts.

Manager Sesonskey withdrew the act for Sunday only, although he stated that he did not believe it was a violation of the law.

VAUDEVILLE STOCK PLAYING

SYRACUSE, June 20.—Valerie Bergere and her vaudeville stock company are playing an engagement at Keith's Theatre here. The company, which began its engagement on Monday, includes, besides Miss Bergere, Herbert Warren, Harry N. Smith, Albert Borneman, Violet Barney, and Effie Bordine. They appear this week in "Judgment," a dramatic playlet by Victor H. Smalley, and will offer next week the Japanese comedy, "Little Cherry Blossoms," by Steven G. Champlin.

OPERA HOUSE AT AUCTION

The Manhattan Opera House will be sold at auction today (Wednesday), by Sheriff Knott, at the Real Estate Exchange, 16 Vesey Street. The sale is a result of the decision of Former Justice Francis M. Scott, as referee, on petition of Mrs. Stella Keating and Mrs. Rose H. Tosteven, daughters of the late Oscar Hammerstein.

They claimed $143,324 was due them from the estate. It is said that a large clothing concern will bid for the property.

WOLPIN OWNER DEAD

E. B. Abbott, proprietor of Wolpin's restaurant, known to all actors at 47th Street and Seventh Avenue, New York, died suddenly of heart trouble a few minutes after reaching his home, at No. 998 Amsterdam Avenue, Sunday evening, June 19. Services will be held Wednesday at 10.30 P. M., at 208 Lenox Avenue, New York.

HIGH TARIFF ON FOREIGN FILMS SEEMS SURE OF BECOMING LAW

Equity Brief Suggests Duty Ranging from 40 to 60 Per Cent of Value of Picture if Made in United States—Would Amply Protect American Picture Industry

The high, prohibitive tariff on the importation of motion pictures, originally sponsored by the Actors' Equity Association, and now being considered by the congressional committee in charge of the proposed tariff bill, seems sure of being adopted by the framers of the bill, and if so will become a law along with the rest of the tariff bill.

According to the brief on the subject prepared by Equity and presented to the Ways and Means Committee in Washington, the tariff on imported films would be from forty to sixty per cent, figuring the value of the picture on the basis of how much it would have cost if made in the United States. Should the tariff on films be set at these figures, the American motion picture industry will be amply protected from any domestic competition from the European article, and, what is more important, the large American producing corporations that have been seriously considering transferring a large part of their producing activities to Europe, and especially Germany, will have to abandon their plans.

Representative John Q. Tilson, chairman of the Ways and Means Commission's subcommittee, which is in charge of the investigation of the proposed tariff on motion pictures, expressed his confidence, in a letter sent to an interested party in New York, in the passing of the measure. Mr. Tilson feels that the prohibitive tariff on motion pictures is of immeasureable importance to the industry, and says that he will do all in his power to have it adopted.

The large producing companies, who have as yet not announced their producing programs for the coming year, due to the unsettled conditions of the industry, are believed to feel that the tariff measure will pass, and are preparing to abandon their European ventures and laying their plans for their domestic producing activities on a larger scale than has been evident for the past year.

While the few chief producing corporations have shown their eagerness to transfer their producing to Europe, the smaller and independent producers, who together make at least three-fifths of the domestic pictures, are generally in favor of the high tariff, and in consequence have not opposed it. As yet no opposition has developed from the big concerns either, for the very good reason that the importation of European pictures is looked upon with disfavor by the American public.

The large companies, who have curtailed their production to a large extent for the past six months, are expected to resume producing on a large extent in the near future. The great number of finished and unreleased pictures that they had on the shelf six months ago have for the most part been released now, and consequently producing must be resumed soon in order to keep up with the domestic market.

The Famous Players-Lasky Corporation, which is reported to have made extensive plans to produce in Germany, is expected to abandon its foreign connections and produce on a large scale here. This concern also has an English branch, and has already completed several pictures there. This branch will also greatly curtail its production, if not altogether stop producing, when the tariff bill is passed.

TO PROBATE DYLLYN WILL

Charles J. Fultz, lawyer of 2 Rector Street, was last week appointed by Surrogate Cohalan as special guardian of all infant heirs and incompetents of the estate of Bernard Dyllyn, the old singer and actor who was found asphyxiated last December 26 in his room at 305 West Forty-second Street.

Dyllyn, whose real name was John R. Condon, was a prominent figure in vaudeville and legitimate theatre productions, having last appeared with George M. Cohan in "The Royal Vagabond," and with Eddie Foy in vaudeville.

Dyllyn is said to have left considerable personal property. His will will be probated unless the special guardian files an objection.

REMODELING THE CAPITOL

OSWEGO, N. Y., June 20.—The Capitol Theatre is to be remodeled extensively. Plans call for an increase in the seating arrangements of 500 seats, which will make the total capacity about 1,600.

Morton & Sesonsky, the local theatrical firm, have taken over the Avon Theatre in Watertown, N. Y., and the booking will be done from their local offices. They are also negotiating for the leasing of the Foster Theatre, at Fulton, N. Y., according to report.

NEW THEATRE FOR BDWY.

A building loan of $1,800,000 was advanced last week by the American Bond and Mortgage Company to the New Broad Company for the erection of a theatre and five story office building at the northeast corner of Broadway and 83rd street. The plot, 102.2 x 214.10, which was accumulated last year, is at present occupied by flats and dwellings.

MRS. CASTLE DEAD

Mrs. Cornelia Castle, mother of George Castle, the veteran Chicago vaudeville manager, who died a few years ago, died last week at her home, 1326 North State Street, Chicago, at the age of 96.

APPEALS RINGLING ASSESSMENT

TRENTON, N. J., June 19.—Counsel for John N. Ringling, one of the executors of the estate of the late Alfred T. Ringling, at the time of his death the head of the Ringling Brothers' Circus, have filed an appeal at Morristown from the tax assessment on the house and personal property of the late showman. The Ringling home, located at Oak Ridge in Jefferson Township, Morris County, is one of the largest and most pretentious in the country.

The appeal states that the present valuation of $111,750 is far too high and asks the tax officials to reduce it to $55,000. Appeal is also made that the valuation on the personal property be reduced from $20,000 to $6,000. Counsel for the Ringlings stated that his clients would produce at the hearing on the appeal experts who would testify that the reductions would be fair and justifiable.

"MUSKETEER" ACTORS NOT PAID

The actors who took part in "The Three Musketeers," which played only three days at the Manhattan Opera House last month, have not as yet received any of the two-weeks salaries due them from the bonding company which put up the $6,000 bond guaranteeing them their money.

Judge Griffin, the Southerner, who was the principal backer of the operetta and who left New York the day the show closed, leaving several checks that he had stopped payment upon with various creditors, has been located in his home town, Atlanta, Georgia, it is understood.

The bonding company is believed to be in touch with him, and a conference between the company's representative and the Equity officials in charge of the matter is in progress.

"THE TAVERN" CLOSING

"The Tavern," the George M. Cohan production now playing at the Hudson theatre with Cohan in the role of the "Vagabond" will close on Saturday, June 25. The piece will not go out again.

THEATRE OWNERS ORGANIZE

A meeting of Michigan theatre owners and lessees held in Lansing on June 16, at which time an organization was formed, with the following objects in view:

1. Promotion of the Welfare of the owners and lessees in the State of Michigan.

2. Organization to better conditions from all standpoints in the theatrical business.

3. Determination to harmonize all departments, and attempt simplification of railroading, taxation, and all other matters pertaining to theatre welfare.

The following officers were elected with two other vice-presidents to be selected at the next meeting:

Charles H. Seaman, president, Grand Rapids, Mich.; W. S. McLaren, vice-president, Jackson, Mich.; Claude E. Cady, treasurer, Lansing, Mich.; W. S. Butterfield, secretary, Battle Creek, Mich.

The organization formed by Mr. Butterfield and his associates in no way conflicts with the Michigan Motion Picture Exhibitors' Association, and was formed with the idea of creating a closer working arrangement with the various operators of the legitimate and vaudeville interests in the State.

The Butterfield interests in Michigan are now remodelling and improving the theatres during the closed time of the Summer season, and many improvements will be made in their several theatres. They control 25 theatres in the State of Michigan—pictures, vaudeville, dramatic stock and road attractions, and have a compact circuit of ten towns.

The Bijou Theatre in Lansing will be remodelled with entire new equipment and will open the latter part of August and will be known as The Regent Theatre, playing pictures and incidental attractions. First National pictures will form the nucleus of the picture program.

The Orpheum Theatre in Jackson, is to be remodelled and redecorated, and opened September 1.

The Bijou Theatre in Battle Creek will also be remodelled and overhauled, and is expected to open its season on September 1.

The Majestic and Family Theatres at Port Huron, recently acquired, will be completely rejuvenated and newly equipped playing a policy of pictures, one night stand attractions and vaudeville from time to time.

A great many of the Butterfield theatres will be closed for the Summer for the necessary alterations, repairs and improvements, and when the Fall season opens, a number of innovations will be introduced.

HUDSON STOCK CLOSES

The Stock Company which closed recently at the Hudson Theatre, Union Hill, will open in August with several changes in the cast.

HERSCHEL HENLERE

"Au Revoir but Not Good-Bye"

ON BOARD S. S. "AMERICA" BOUND FOR ENGAGEMENTS IN ENGLAND WITH MADAME SKIDDIKADINKI.

Wishing all my friends success, health and happiness.

"GO-TO-CHURCH GIRL" ARRESTED

BOSTON, June 20.—Miss Mabel Bell, also known as Dixie Esmond, who lives in the Back Bay district, was arrested last week by the Boston police on a default warrant because she had failed to report, as required, to the probation authorities. Miss Bell, who has been called the "go-to-church" chorus girl, recently acquired much publicity by filing a suit for $100,000 for breach of promise against George H. Perkins, a Wall Street broker.

The reason for Miss Bell's arrest dates back to June, 1919, when she was arrested in Boston on charges of being idle and disorderly. Brought up for trial in the Central Court, she was found guilty and given a suspended sentence with orders to report periodically to the probation authorities.

She is said to have neglected to report as the Court had directed so the police took her into custody last Friday and turned her over to the probation department.

A day or two after the arrest George H. Perkins filed an answer to the chorus girl's suit in the New York courts. Miss Bell alleged in her suit that Perkins had proposed marriage to her and had insisted that she discontinue her work on the stage to live with him. She said that they had lived together in several cities and that he had, during that period, promised to make her his wife.

Later she fell ill and went to Roosevelt Hospital. While she was at the hospital she learned that Perkins already had a wife. Perkins, she said, sent her flowers and candies and told her, when she confronted him with her knowledge, that he was suing his wife for divorce so he could marry her.

After she left the hospital, she says that Perkins lured her to Boston where he abandoned her. Her efforts to reach him at his office proved unavailing, so she finally wrote him a letter and enclosed a picture of herself with the words "if you don't recognize the writing perhaps you will recognize the picture."

Perkins denied the charges, saying that he had only seen her occasionally since they had first met and that the girl had wanted him to intercede with producers on her behalf that she might get a part in a production. His action in paying her expenses while she was at the hospital, he said, were no more than he would do for anyone else who was down and out, as he says she was at the time.

FILM MAN SUED FOR DIVORCE

BOSTON, June 20.—Julius Meyer, prominent in motion picture industries both here and throughout New England, has been sued by his wife, Ida E. Meyer, for divorce on the ground of desertion and insufficient support.

Ida E. Meyer declares that her husband deserted her June 3 last, and wrote her a letter to the effect, that he does not intend to live with her.

Judge Grant in the Suffolk Probate Court, ordered an attachment of $20,000 to be issued against Meyer's property although one for $50,000 was requested.

Funds in the Beacon Trust Company and Citizen's National Bank claimed to belong to Meyer are named in the request for an attachment and Judge Grant further restrained Meyer from taking any furniture or furnishings from the apartment on Stratton street, in Dorchester, where the couple have been living since their marriage three years ago.

The Elm Amusement Company of Boston, Belmont, Canton, Danvers, Dorchester, Fitchburg, Hudson, North Attleboro, and the Olympia Theatres, Inc., Scollay Square Olympia Company of Boston, Elm Realty & Amusement Company of Milford and the Cosmopolitan Trust Company are restrained by order of the Probate Court from permitting any transfer of any interest he may have in their concerns.

EMPRESS MGR. RESIGNS

CHICAGO, Ill., June 20.—Harry Mitchell, for a number of years manager of the Empress Theatre, resigned his position on Thursday of last week. His successor has not as yet been named. Mr. Mitchell plans to retire from the theatrical business.

NATIONAL PLAY CENSORSHIP BILL IS INTRODUCED IN CONGRESS

Provides That All Plays, Vaudeville Acts and Stage Material Must Be Approved by Board Before Given Public Presentation

A new bill patterned along the lines of the British censorship law was last week introduced in Congress by Representative Walsh of Massachusetts and referred to the Committee on Education.

The bill, among other things provides for the censorship of all plays, vaudeville acts and stage material which must be submitted to the censorship board and its permission obtained before public presentation.

The bill, although it has been discussed to a considerable extent in and around Washington, has attracted little attention among theatrical people whom it will naturally affect the most. Producers, managers and vaudeville actors could make practically no plans until their material had been passed upon and in addition to this the thousand and one plays written each year would have to be submitted and considered before any definite plans for their production could be made.

Outside of the original plot a great deal of the playwriting of modern plays is done during rehearsals and even after the tryout performance. With that in mind the manager and producer would be at practically a standstill in so far as his production plans are concerned and with the vaudeville producer or actor who presents anything in the sketch or playlet line the situation would be even worse. In addition to this a fee for the reading or reviewing of plays will be charged and this will be another expense.

Just the type of plays which theatregoers are to see in future will depend entirely upon the board of censors should the proposed bill become a law. With the broad or liberal minded censor the type of plays passed might not be far different from the ones presented today, but with a "blue law" board the outlook for both playwrights and censors will indeed be dark.

REDPATH SENDING OUT FOUR

The Redpath Chautauqua has sent out five companies within the last week to tour its circuits throughout the East and West. This organization now has about fifteen companies playing one-night stands on its system of Chautauqua.

One company of "The Man From Home," with Allen Lee in the star role, opened June 18 at Newark, N. Y. Others in the company are: Leslie Palmer, lately in "Mary Stuart"; Lionel Pape, formerly in "June Love"; Harold West, of the Neighborhood Players; Robert Noble; Mary Andrew, who was in the cast of "Declassee"; Bertha Roland; Augusta Sturgeon; John Alexander, who also manages the company.

Four companies of "Nothing But the Truth" went to the Middle West and Southwest. The company opening June 27 in Wheeling, W. Va., includes Louis Haines, Edwin Evans, Esther Stockton, Catherine Booth, Eleanor Boardman, Lester Hunt, Mary Craig and George Smithfield. A company going to Ohio includes Margaret Kent, Royal Thayer, John Power, Madeline Eswood, Bessie Burt and James Cormican. A company which will play the Redpath-Horner circuit in the Southwest, has in the cast Clara Mathis, Will Marsh, Jerome Kennedy, Edward Keenan, Beatrice James and Florence Miller. The other "Man From Home" company playing the Redpath-Horner circuit consists of Charles Haynes, Geraldine Russell, Tracy Barrow, Victor La Rouge, Catherine Sayre, Helen Hutchins and Douglas Hope.

NO SUNDAY MOVIES AT MARLETTE

MARLETTE, Mich., June 14.—As the result of a referendum suggested by Harry Hobolth, proprietor of the only picture house here, Sunday movies were banned by a vote of 270 to 70. The fight against Sunday movies had waged for several months and came to a climax when Hobolth suggested the referendum. Then an intensive campaign was conducted which brought virtually every voter to the polls.

PARK VAUDEVILLE BIG

AKRON, Ohio, June 20.—C. L. Elsler opened the Lakeside Park Casino here with vaudeville this year. He is now in his third week, with business increasing every night.

The Colonial Theatre, a vaudeville house, has closed its season and will reopen about September 1.

GORDON INCORPORATED

Kilbourne Gordon, Inc., was incorporated under the laws of Delaware last week capitalized at $100,000 to sell plays and operas.

DIXIE SUES VAUDE. PRODUCERS

Henry E. Dixie, the actor, commenced a suit last week against Henry M. Ziegler for $300, which he alleges is due him for staging the vaudeville operetta called "Puritana," which played on the Keith circuit.

Dixie, according to the papers in the suit, which was brought through the Actors' Equity Association, signed an agreement in June, 1920, to stage the act for James M. Allison, Max Hayes and Ziegler, partners in the venture, Ziegler signing a memorandum pending the drawing up of a formal contract, whereby the actor was to get $400 for staging the act, $100 in cash and the balance at the rate of $50 a week till paid up. He got the $100, but claims that he never received the balance.

DRAMA LEAGUE IN CHICAGO

CHICAGO, Ill., June 21.—The Drama League of America will conduct a Summer institute in Chicago from August 17 to 27. There will be eleven courses dealing with the drama in schools and colleges. Several members of the Chicago chapters and many noted dramatic stars will act as instructors. They will be assisted by Clarence Stratton, Gladys M. Wheat, Irving Peachel, Gilmore Brown and others. A Loop theatre will be used for the production of the plays selected.

CANADA CUTS R. R. RATES

MONTREAL, Canada, June 20.—Railroad passenger rates in Eastern Canada will be reduced ten per cent beginning July 1. By this ruling the passenger fares will be the same as those which prevailed prior to September, 1920. The larger cities of Toronto, Quebec and Montreal are included in the territory which will be benefitted by this change. This is the first break in railroad fares in Canada, and observers assert that larger drops are sure to follow.

$150,000 HOUSE FOR FLUSHING

The Long Island Theatre Corporation has filed plans for a theatre to be built on the site at Main street and Broadway, Flushing. W. Albert Swasey, the architect, has drawn plans for a $150,000 house on the site 88 x 136, with a seating capacity of 1,625. Larry J. Griffin of Manhattan and E. Bruce Johnson are president and secretary respectively of the Island Theatre Corporation.

"O'BRIEN GIRL" BEATS "MARY"

BOSTON, June 18.—The record which was set by George M. Cohan's production of "Mary," when playing here last summer, has been beaten by another Cohan production, "The O'Brien Girl," which is drawing capacity business. The piece is at the Tremont Theatre.

SHEIK HADJI TAHAR SUES

The press agent stunt pulled off last winter for the purpose of advertising the film "The Virgin of Stamboul," must have been an expensive one, judging by the suit filed last week against the Universal Film Company by Sheik Hadji Tahar, the Arabian booking agent and actor, for payment of his services in the part he took in the stunt.

Sheik Tahar, whose office is at 209 West Forty-eighth street, is suing for $777 through his attorney, Herman Kahn, of 15 Park Row.

Prior to the showing of the "Virgin of Stamboul" at the Broadway Theatre, alleges Tahar, he was engaged by the Universal publicity man, Eddie Richenbacher, to take part in the stunt. Accoutred as an Arabian potentate in full vestments, regalia, daggers and sandals, Tahar, accompanied by six fully costumed Turkish servants, descended on the Majestic Hotel with two truckloads of baggage, and registered in flowing Arabic as Sheik Ben Mohamed, just arrived from Arabia via Halifax, with the avowed purpose of finding the fiancee of his brother, the Amir of Hedjez, said fiancee having disappeared from Arabia and emigrated to America, not knowing that she was the heir to $100,000,000.

The Amir of Hedjez, as it happens, is in reality the brother of Sheik Tahar, so he felt in no danger of being caught up on this point.

The newspapers "ate up" the Sheik's story, and he got reams of publicity, occupying a suite at the Majestic for four days. The Sheik even made the reporters that came to interview him sit on the floor with their shoes off.

At the end of the four-day stay the Sheik and his troupe of attendants quietly left the hotel, after announcing to the newspapers that he had found the long-lost Arabian heiress. That is where the sad part enters into the story, for the Sheik alleges that he was never paid the $100 a day that he was supposed to receive for each of the four days, and also did not get the $200 he was supposed to get for staging the prologue that was used at the Broadway Theatre presentation of the "Virgin of Stamboul." The sum he is suing for also includes some money that Sheik Tahar says he expended in automobile fares while touring the city as the Sheik Ben Mohamed, and also for money he spend in renting properties for the prologue at the Broadway.

WORK ON FAIR GROUNDS STOPPED

CHICAGO, Ill., June 20.—Improvement of the Illinois State fair grounds have been completely stopped pending settlement of the controversy which has sprung up between the Sagamon County Board of Supervisors and the State Legislature. Preparing to appropriate $450,000 for construction of a new dome building and $120,000 for an addition to the fair grounds, a legislative committee started on preliminary investigation. They stopped short when they found that the county's deed, by which the state fair grounds in 1893 was given the State, contained a proviso that it should revert to the county if the State fair should be held elsewhere any two consecutive years.

Believing this an unreasonable restriction upon the action of the State, the legislative committee recommended that no money be spent upon the fair grounds and that no more land or improvements be bought until the proviso was withdrawn.

BIRD MILLMAN LOSES IN FLOOD

Bird Millman, last seen in New York in the "Ziegfeld Follies," is one of the victims of the Pueblo flood. Miss Millman owns much property in the neighborhood of Pueblo and she suffered heavy financial losses by the inundation of this property. Miss Millman is said to have been in Pueblo at the time of the flood.

The Greenwich Village Follies of 1921 will probably have Bird Millman in the cast.

ADA MEAD THEATRE CLOSES

LEXINGTON, Ky., June 13.—The Ada Mead Theatre, which plays Gus Sun vaudeville, closed for the summer, last week.

ANSWER TO BIG SUIT FILED

The Mayflower Photoplay Corporation, which was sued recently by Raoul Walsh, the motion picture director, for $245,000, charged with breach of contract, has filed its answer to the suit, setting up a counter-claim of $300,000 as damages caused by Walsh.

Walsh, who is suing through Attorney Nathan Burkan, alleged that the Mayflower Corporation "wrongfully discharged him from its employ" although his three-year contract with it had 94 days to run yet at the salary of $2,500 a week. He also claims that he is owed four weeks' salary, amounting to $10,000, for the four weeks ending February 12, 1921.

The Mayflower Photoplay Corporation, through the law firm of House, Grossman & Vorhaus, Alfred Beekman of counsel, in its answer to the suit alleges that Walsh "failed and neglected to carry out the terms, conditions and obligations of his contract, and that thereupon the defendant in good faith dismissed and discharged the plaintiff from its employ."

Walsh, alleged the answer, "failed and neglected to diligently and faithfully render his exclusive services to the defendant as director of high-grade feature motion pictures, and failed and neglected to render all his services solely and exclusively to the defendant." It is also alleged in the answer that Walsh "on many days devoted only small parts of such days to the rendition and performance of his duties, thereby subjecting the defendant to great expense and cost, among others, being the payment of salaries to the members of the casts or companies of players, and the staff and others who were engaged to participate in the making and producing motion pictures;" that throughout the period of employment Walsh "subjected the defendant to the payment of unnecessary and excessive expenses; that the plaintiff was extravagant and wasteful in the expenditure of the defendant's funds; that during the term of the said contract the plaintiff identified himself with and assisted in the producing of motion pictures other than for the defendant."

According to the contract between the Mayflower Corporation and Walsh, the latter was supposed to complete twelve pictures in the three years, for each year, but, according to the answer filed, Walsh finished only two pictures from December 1, 1919, to February 12, 1921. The first picture was to cost, according to agreement, no more than $125,000, but according to the figures in the answer it cost $202,875. The second, which was to cost no more than $150,000, was made at the cost of $302,000, according to the counter claim, which asks for judgment of $300,000 in favor of the defendant, on the basis of these figures.

The first picture made by Walsh was called "The Deep Purple," and the second, which was only recently released, was "The Oath."

WANT TRAFFIC RULES CHANGED

At a meeting held last week at Keene's Chop House, attended by hotel and restaurant owners, a resolution was adopted asking the Special Deputy Police Commissioner John P. Harris, to consider a regulation of the present traffic rules. The principal objection was to the rule which prevents an automobile standing anywhere in the zone after the discharge of passengers between 7 P. M. and midnight. They claim that this not only interferes with restaurants, but with all sales of merchandise of other business men.

The new rule has been in effect for several months and has not met with the success expected.

NEW REVUE OPENS

CHICAGO, Ill., June 20.—"The Winter Garden Peaches," the Winter Garden's new Summer revue, staged and produced by Will J. Harris, opened Saturday night and proved a success. The production will remain for four weeks, after which time the restaurant will revert to a "self-service" eat shop. Among the principals are Billy Zeck, Olive West, Pearl Hamilton. Sophie Schefere, Ivy Hider and Al Weymer. Leda and his Louisiana Five furnished the music for dancing.

VAUDEVILLE

ORPHEUM CLOSES ALL BUT FIVE HOUSES

BUSINESS SLUMP THE CAUSE

Vaudeville has not escaped the nation-wide slump in the theatrical business. Fewer vaudeville theatres are open this Summer than at any time in the past two years.

Of the forty-five houses on the Orpheum Circuit, which number includes those on the Orpheum, Jr., time, there are at present only five of the big theatres open. At this time last year there were approximately twenty houses open on the Orpheum Circuit.

These five houses now open are the Majestic and the State Lake in Chicago, the Orpheum in Los Angeles, the Palace in Milwaukee and the Grand Opera House in St. Louis. Two houses closed last week, the Orpheum in Denver and the Rialto in St. Louis.

NAT FIELDS PRODUCING ACTS

DETROIT, June 20.—Nat Fields, brother of Lew Fields, New York producer and comedian, is president of a company just formed here to produce and operate tabloid companies to be known as the Fields' Amusement Co. Three companies are now being formed as follows: "The Flashlight Girls of 21," "Snappy Snaps" and "The Girls in the Maxwell." Each company will carry 18 people and active rehearsals will begin in Chicago early in July, under the direction of Mr. Fields. When these companies are ready for the road, they will be booked through the Hyatt Booking exchange of Chicago. Other officers of the Fields' Amusement Co. are: George C. Seeberg, general manager; H. S. Seeberg, vice-president; H. M. Seeberg, treasurer and Arthur T. Seeberg, secretary. Mr. Fields recently closed a season of 52 weeks as producing manager at the Family Theatre, Rochester, N. Y.

SHUBERT CONCERT SEASON ENDS

The last Sunday concert of the season, under the direction of the Shuberts, was given on Sunday, June 19. The Century and other houses which had featured concerts on Sunday evenings during the season discontinued them some time ago.

The fact that the Shuberts will operate their own vaudeville circuit next season will not affect the Sunday concerts under their direction at the Winter Garden and other houses, and they will not be discontinued next season, it is stated. In fact, Sunday concerts of vaudeville acts will be run on a much larger scale next season than heretofore as the Shuberts will have more vaudeville acts available. Lack of sufficient acts has been their main trouble during the past few seasons. It is expected that they will run regular Sunday night concerts at the Winter Garden, Century, Central, Lyric, Forty-fourth Street, Casino and Astor theatres next season.

YEOMAN STILL LEADING

SAN FRANCISCO, June 20.—Honors in the Spaulding-Orpheum golf contest for the trophy continue to rest with George Yoeman, who made a score of 93 at Lincoln Park three weeks ago. "Texas" Walker, the Oakland Orpheum actor, appeared in bad form this week, making the 18 holes in 99, although he covers the course with 83 last week. Harry Rodgers, electrician for Singer's Midgets, dropped below average with a total of 113.

JOHNNY DOOLEY HAS ACT

Johnny Dooley will enter vaudeville next week, opening at the New Brighton Theatre, at Coney Island.

NEW ACTS

Whipple and Huston, who have been doing "Shoes," are rehearsing a new novelty entitled "Time." The act will have a cast of nine.

Liana Salvore, the Parisian actress, who has played with Gaby Deslys and Delysia, is rehearsing an act for vaudeville entitled "From Paree," by Louis Carter. It is a comedy playlet, with music in two scenes and a cast of five. It will open this week in Trenton.

Renoff and Renova and Jemille Lola will open on the Keith time with an Oriental and classic ballet. Mr. Renoff was formerly ballet master for the Chicago Opera Company.

Charles Norman and Lorraine Landee are rehearsing a new singing, talking and musical act called "Wedding Bells," in which they will open shortly on the Orpheum Circuit. They closed recently with "Scarlet," Valesca Suratt's act.

Sam Coslow is preparing a new double, with Al Sherman at the piano. They will open in a local Loew house next week, and will feature Coslow's songs.

Charles Forsythe Adams, formerly with Ernestine Myers and company, is rehearsing a single, and will open on the Orpheum Circuit Monday.

Sylvia Chaulsae, formerly of the team of Chaulsae and Layman, and Edward Kimmey are rehearsing a specialty and character dancing turn which they plan to do in one of the revues around town during the summer. Next season they plan to enter vaudeville.

"The Man of the World," a new act, will be produced shortly by Jack Morris, of the Shubert office.

Dean Code, who was in "The Boomerang," will play the lead and is featured.

Freddy Kelly, the boy comedian, who has been playing the Western time, is having a new musical act written for him by Leon De Costa. The act will be billed as Freddy Kelly and Company.

N. V. A. LOSES THREE GAMES

The baseball team of the National Vaudeville Artists did not fare well at all in the Bronx on Sunday and Monday, when they lost three games straight on both days. They started on Sunday by losing a double-header at the Bronx Field, 167th and Westchester Street, to the Bronx Stars, formerly Heinie Zimmerman's team. The semi-pros took the first game by a score of 2 to 1, and the second game by 12 to 2.

On Monday, the actors played a benefit game, the proceeds going to the New York *Evening Mail's* "Save-a-Home Fund." This game was played against Jeff Tesureau's Bears, who swamped the vaudeville representation by a score of 14 to 2.

TIGHE AND LEEDUM SPLIT

Edna Leedum and Harry Tighe have split their vaudeville act. Their plans for the future have not been as yet announced. The pair were married shortly after the act was formed, about six months ago, and it is rumored that the splitting has not only been confined to the vaudeville act, but to the matrimonial state as well.

HUGH HERBERT TO PRODUCE

Hugh Herbert will arrive in New York during the first week in July, after completing a tour of the Orpheum time with "Mind Your Own Business." He will start work producing and writing vaudeville acts, and also a musical comedy, which will be written in conjunction with E. F. Brier. Mrs. Herbert will leave shortly for Little Rock, Ark., where she will visit her family.

THE FIELDS IN VAUDEVILLE

Max and Anna Field are playing the Loew time around New York in a comedy talking act.

KEITH CIRCUIT SIGNS SINGER ACT

THREE-YEAR C'TRACT FOR MIDGETS

SAN FRANCISCO, June 20.—Pat Casey's trip to the Coast has resulted in his signing for the Keith Circuit the headlining act, "Singer's Midgets," on a three-year contract, at a salary reported to be $3,200 weekly. The act will remain on the Coast for thirteen weeks, at the end of which time it will be brought East. Six weeks will be played in San Francisco, five weeks in Los Angeles and two weeks in Oakland. The act has proved to be one of the biggest drawing cards in the history of vaudeville.

N. V. A. SHOW FOR SOLDIERS

The entertainment and field day arranged by the N. V. A. for the wounded men at Fox Hills and other hospitals in New York will be given under a circus tent to be erected on the grounds of the U. S. Public Health Service Hospital at Fox Hills. The tent was brought from the winter quarters at Bridgeport, Conn., of the Ringling Brothers' Circus. More than two thousand wounded veterans of the war will see the show.

Music will be furnished by the B. F. Keith Boys' Band of 300 pieces. There will also be many sideshows, carnival shows, "paddle wheels," soft drink concessions, and other attractions usually found around circuses. Several hundred members of the N. V. A. will perform in the continuous show from noon till dark.

TO CELEBRATE ANNIVERSARY

The Starlight Amusement Park, at East 177th Street and Bronx River, in the Bronx, will celebrate its fourth aniversary next week, starting June 27. A special program of big events is being arranged for the week.

Among the vaudeville acts which have been booked into the park for this week are the Flying Keelers, Professor Charles Watson and his dogs, and Gertrude Van Diense, with Bavetta's Concert Band, the latter being a season feature of the park. Marion Davies will appear in person at the park on Wednesday night, June 22.

"CLOWN-NIGHTS" DISCONTINUED

"Clown-Nights," which have been held at the National Vaudeville Artists' Club for the past eleven consecutive weeks, up to last night, will be discontinued at the N. V. A. for the next four weeks at least. This is being done because of the renovating operations which are to be started shortly on the big dining room of the N. V. A.

MORE ACTS FOR ORPHEUM

Acts which have been recently routed over the Orpheum time for next season include Al and Fanny Stedman, Zuhn and Dries, Harry Holman, Juggling Nelsons, Louise Dresser and Jack Gardner and Wanzer and Palmer.

The acts are booked to open in Frisco in August.

PHILIP DOLAN DIVORCED

BOSTON, June 20.—Philip J. Dolan, of the vaudeville act entitled "Three Chums," secured a divorce last week from his wife, Vivian Jane Hilborn Dunn, in the Superior Court of Suffolk County. Dolan was represented in the action by Attorney Edward M. Dangel, of 18 Tremont Street.

GEORGE WEBSTER RETURNING

CHICAGO, Ill., June 21.—It is reported that George Webster is planning to return to the booking field. Mr. Webster was formerly proprietor of the George H. Webster Circuit.

N. V. A. FIELD DAY JUNE 30

An entertainment and field day will be given by the National Vaudeville Artists on June 30, to the wounded service men of Fox Hills and other hospitals, at Fox Hills, on Staten Island. Over two thousand men will be entertained under a big circus tent, which has been donated by the Ringling Brothers winter quarters in Bridgeport, Conn.

Music will be furnished by the B. F. Keith's Boys Band. Several hundred actors will entertain, and arrangements have been completed for a big array of "side shows," carnivals, "paddle wheels," soft drink concessions and other amusement park attractions. The only money that will be accepted at these places will be the coupons that will be given to each wounded man by the N. V. A. A baseball game, between the N. V. A. team and the team of the Fox Hills Hospital will also be one of the day's features.

N. V. A. COMPLAINTS

Buddy Carmin has complained against Harry Gerard, who is the owner of the act known as "The Luck of a Totem," claiming that Gerard closed the act without giving him notice.

Jack Hallen, of Hallen and Goss, has filed complaint against The Mitchells. Hallen alleges that The Mitchells are infringing on a bit in the act done by himself and Miss Goss, which consists of dancing, stopping to tell a gag, continuing with the dancing, stopping again for a gag, etc. He says that they have even taken the same stories used in his act.

Stanley and Olsen claim that Clayton and Edwards are infringing on their act in using the business relative to "it's your mother."

Mystic Clayton complains that Phanto has lifted his entire act, even to his lecture, and methods.

SEABURY LEAVING ACT

William Seabury will leave his "Frivolics" vaudeville act on Sunday, and will let the act continue to play with Frank "Hook" Masters in his place. Seabury will leave for Panama, where he will join his folks in Colon.

On July 23rd Seabury and his folks will set sail on a $20,000 yacht which Seabury recently purchased, to take a trip to the Cocos Islands, in the Pacific Ocean, in the interest of salvage and motion picture work.

MADDOCK TAKES OFF ONE CO.

Only one of the two "For Pity's Sake" companies which have been produced by C. B. Maddock during the past season will be seen next season. This will be the company headed by Charles Withers, who originally did the role. The company headed by Thomas Duray, closed recently, and will not re-open next season.

C. B. Maddock will leave on July 8th for a vacation of three weeks, which he will spend on the St. Lawrence River.

CHEESE CLUB TO HOLD OUTING

The Cheese Club, which consists of theatrical newspapermen and press agents, will hold its first dinner and dance on Sunday, June 26, at Joe Smallwood's Glenwood Lodge, Glenwood, L. I. The members have been restricted to one guest apiece. Ben F. Holzman, dramatic editor of the *Evening Mail*, is chairman of the committee in charge of the affair.

DONOVAN & LEE OUT

SAN FRANCISCO, June 20.—James B. Donovan and Marie Lee were forced to remain out of the bill at the Orpheum Theatre week of June 12, on account of an affection of the throat suffered by Donovan. Their place was filled by Miss Vera Berliner, a dancing violinist.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

Adelaide Bell, who opened the show, was billed as a "Danseuse Extraordinarie," and she proved to be that, especially with her back kicks, which are the best the reviewer has ever seen; Miss Bell alternately, audibly kicking her shoulder blades with the soles of her feet—some feat. Went over surprising well in the opening spot, taking three bows to good applause and easily holding her own on the bill.

Bartram and Saxton have been reviewed quite frequently. They stopped the show after having taken an encore, the applause having the decided ring of spontaneity. Both put forth very neat appearances, have pleasing voices, and show great showmanship in their delivery.

Mr. Hymack, who has been reviewed in detail previously, proved an artistic hit of merit, his mechanical effects and changes of various articles of wearing apparel with chameleon-like facility, as well as the complete, changes getting considerable applause. Since the writer last saw Mr. Hymack in Paris, he has added a complete lightning change at the end of the act from dress suit to pajamas.

Margaret Young was not her accustomed hit at this house, which may be accounted for somewhat by the fact that her routine is not as good as formerly. She wore the same dress as upon her last appearance, and a new special song about a chorus girl now living at the Ritz with a philosophy that is rarely latent, more rarely, or absorbed by the ladies of the merry, merry. The number lacks the punch of the former disappointed chorus girl.

William and Gordon Dooley, with the Morin Sisters, closed the first half. The girls looked neat and classy, and their dancing registered; the Dooley's drew laughs, but punch was lacking. This may have been partly due to the fact that William Dooley lost his voice and could not be heard at all, especially noticeable in the "Strolling Down the Avenue" song.

Signor Frisco made a hit with his xylophone playing, but dragged out an otherwise acceptable act to unpardonable lengths, with the small time idea of calling for various numbers from the audience and using a number of "plants" in different parts of the house for comedy. This, together with the phonograph advertisement, makes the turn seem like a commercial and song-plugging subterfuge.

Harland Dixon and the London Palace Girls, held over from last week, justified the booking, and made one of the big hits of the bill. Last week we referred to the girls as a wonderful piece of ensemble dancing machinery, and we see no reason this week to change in the slightest, the opinion formed previously. A reception was given the girls upon their initial entrance. The solo dances of Dixon registered strongly.

John Steele followed, and after four encores, which were not forced but legitimate, had to make a speech; see under "New Acts."

Mel Klee was on in the next to the closing spot. Klee seems to be unlucky at the Palace in the placing, and the time of his appearance, for when reviewed before, he had just as late and just as hard a spot, but despite this he still insists on using suggestive material which, if eliminated, would make the turn considerably better.

"We told dirt—stories—my girl, and I held hands until they perspired, and then we let go, rubbed off and took a fresh hold—she's so fat she wears Goodrich tires for garters," and referring to Margaret Young on the bill, said, "She is the mother of sixteen Palace hounds," the young ladies who previously appeared with Harlan Dixon.

He closed his act with a published number, and came back for a bow.

Joe Fanton and company, in a clever acrobatic act, closed the bill; the offering will be reviewed in detail in another column.

H. W. M.

RIVERSIDE

With an almost empty house to play for, Lawton put over his juggling turn with rather more animation than some of the acts that followed, and received a good hand. Perhaps the best thing in the act is the juggling of three balls on a drum with effects simulating, very well it must be said, a locomotive coming in and going out of a station, and a march played on the drum.

In the second spot, Marlow and Thurston presented a good routine of songs, of which the best was the one entitled "The Party Line," in which Miss Marlow offered two character bits. The range of her voice is good, but her character work is much better, and the act might be improved by including more of this. They closed with a medley in which both sang. Mr. Thurston has a pleasant manner of singing, but his voice was pitched a trifle too low at the Monday matinee, so that at times his part was inaudible.

Billy ("Swede") Hall was ludicrously funny as "Hilda" in the third spot. His characterization of the Swedish girl is remarkably clever. The act runs smoothly and gathers laughs from almost every word. Jennie Colborn is an able assistant and helps the act to go over for laughter and applause.

Vinie Daly opens her turn with a semi-classical number, and follows that with an operatic piece, both sung in excellent voice. A characteristic of her act, which immediately stamps it as extraordinary, is the careful enunciation, from which Miss Daly never deviates. She closes her act with several dance interpretations, neither of which is comparable to her singing, but well done nevertheless.

"Klick-Klick," the Santley and Sawyer revue, being a Hassard Short production, is lavish with color. Each of its several scenes is pleasant to behold, and constitutes, for this reason alone, a welcome contribution to the bill. While at times the dancing seemed apathetic—the heat and the small house might have induced this in the best of performers—it was the best part of the performance. Most of the singing in the act is poor, with the exception of Mr. Sawyer's, which, while not technically perfect, is pleasantly rendered.

The act that went over best at Monday's matinee is the burlesque, "Alice in Blunderland," done by Florence Ames and Adelaide Winthrop. While the performance is not remarkable, Ames and Winthrop succeed admirably in their attempt to "let joy be unrefined," and produce clean and hilarious burlesque. The best part of their burlesque is that on the Russian drama, which is false enough, and yet true enough, to twist that pet diversion of our intellectuals into a recognizable gawk. For encore, they present a broadly humorous burlesque on the filing of an income tax return.

Following that, Frank Van Hoven gave his magic and comedy turn. The magic was good, but the turn is best from the comedy standpoint, and drew laughter from start to finish. Van Hoven is a fine showman, who knows how to keep his audience entertained every minute he is on.

Madame Rialta and her company of dancers featuring "the peerless Juva Marconi," closed the bill with a routine of semi-classical dances. A feature of the act is a screen on which are flashed scenes appropriate to the movements in the dances. The act closes with Madame Rialta doing a butterfly bit with a sheet, while the girls dance around her.

J. G.

JANE ELVIDGE HELD OVER

SAN FRANCISCO, June 20.—Jane Elvidge and company in her sketch "The Crystal Gazer," and the Marmein Sisters, with David Schoolers, were held over for a second week on the Orpheum bill.

NEW BRIGHTON

Even if the size of the audience wasn't anything to brag of on Monday afternoon, the performers on the bill certainly had nothing to complain about. And that same goes two ways, for the audience had no kick coming as far as an entertaining show is concerned.

A good opening act always makes the going easy for the rest of the show, and the bill more pleasing, and therefore a lot of credit for the good humor of the audience should be given to Royal Gascoigne. Gascoigne is doing the same routine which he had been doing for a number of years, and despite the many times it has been seen, the offering is as pleasing as though it were new. This is quite an accomplishment for any act, but when it applies to a juggling act, it's wonderful.

Russell and Devitt, billed as "Acromedians," didn't do much in the comedy line, if that is what their billing is supposed to represent, but made up for it with their acrobatic dance work. That is, the stunts are put into dance routines. One of the two does some dandy tumbling work, and the other makes a specialty of contortion bits.

Eddie Buzzell and Peggy Parker are a nice act, as we have said many times before, because of the warm, likable personalities of the two. But at times we are inclined to think that with better material than their present act is made of, they could be even so much more pleasing.

Jimmy Duffy, of the Duffy and Sweeney combination, and also of the planned "Frank Fay's Fables," followed with his "Horrors of 1920," a very clever hokumatical satire on girl acts, costume parades, chorus numbers, etc. This act, which will be fully reviewed under "New Acts," will be a scream on any bill, if it follows a girl act. George Robinson told us that he intended to switch the position of the "Horrors" to opening after intermission, so that it would follow William Seabury's "Revue," which followed it on Monday afternoon.

William Seabury has practically an entire new set of girls, the only familiar names from last season's act being present, were those of Rose Stone and the Hope Sisters. The new girls are programmed as Beth Cannon, Sybil Ramona and Sylvia Varden. And it must be said that these new girls are fine, when it comes to specialty work in comparison with those of last year. The Hope Sisters seem to have lost some of the cuteness which they showed last year, and have also fallen off in their work. They could, incidentally, use a better make-up than they did the opening matinee here, as they looked very poor when reviewed. Buddy Cooper opened with the act, resuming his place at the piano, after being away from the act for eleven months. Considering it was his first show, he did excellently. Seabury's marvelous dance work, and an Oriental toe dance specialty, with the rest of the number, brought sufficient applause to require a speech from Seabury.

Mary Haynes opened the second half of the bill, with Phil Charig at the piano. Miss Haynes rendered a series of character comedy songs, delivering all of them with great effect.

Evidently Al Herman's absence from vaudeville, and visit to production, has taught him that much of smut isn't necessary to make people like him. Herman is doing more singing and less talk than he formerly did. And the best of it is the fact that he uses few lines which could be called suggestive. And those few aren't as bad as some we have heard Herman pull in the past.

Walter Manthey and company were closing the show with a pretty dance act.

G. J. H.

ROYAL

Lorimer Hudson and company opened with their trick bicycle performance. They did some fancy riding and performed some difficult stunts on the different wheels. Their team work was unusually good.

Bobby Folsom offered her "Story Songs" in the second spot. Her voice and style is best suited to the moderate type of coon shouting, which she does remarkably well. After a song and story impression of a soldier, girl of five, and others, she closed, "Strut Miss Lizy" to a good hand.

An above the ordinary singing act is that of Buckridge and Casey, with Arthur DeSalvo at the piano. Opening with a duet, well harmonized, there follows an Oriental number, both as a double and single, a dance by Mr. Casey in one of the interludes, and a piano selection by DeSalvo. Toward the end of the act Miss Buckridge sings a selection from "Traviata," which is followed by a Ziegfeld girl song in abbreviated costume, closing with a mantilla over same, in a Mexican number.

With a race track drop for a background, Basil Lynn and William Howard sent over their "Racey Conversation," interspersed with a little song and comedy. One is a tout, and decidedly English, with a peculiar accent, the other is straight. The former's droll version of the cat that ate the ball of yarn, the kittens being born wearing sweaters, got a rise out of the girls anyway.

The first half was closed by Harry Watson, Jr., as "The Young Kid Battling Duggan," and in the telephone scene. Opening in "one," with a song by one of the men, the act goes to "two," the telephone scene taking place. As usual, this was good for many laughs, though we have seen the performance done with much more pep, to the extent of almost stopping the show. The last half of the act, the "Kid Duggan" stuff, was also good for a few laughs, but failed to go over as good as it is capable of doing.

In addition to the "Topic of the Day" film, a new Pathe animated cartoon picture, entitled "Aesop's Fables Up to Date," was screened after intermission. This particular one was the one about the killing of the goose that laid the golden egg, and proved to be quite a novelty. The management also screened a film announcing that on Tuesday, June 28, a ticket representing the one they bought as admission would be placed in a bowl and drawn, four lucky holders to win a ticket to the Dempsey-Carpentier fight.

Tameo Kajiyama opened the last half in "Quadruple Mind Concentration." On the drop, which is used as a blackboard, he astonished the audience with his performance of writing several words and sentences at the same time, some of them backward, others forward, upside down and backward, and what not. The stunt that went best was the one in which he wrote five words in one sentence across the boards in every conceivable manner, alternating a letter from each of the five words every six letters. Regardless of how he does it, and in addition to having a good act, he is a mighty clever showman.

The one-man vaudeville show, Joe Cook runs a little performance of his own, presenting the greatest array of stunts, and a versatility that is to be wondered at. Is there anything he can't do? After about twenty clever skits, etc., he closed, giving a clever impersonation of Frisco. Each of his stunts was good for a laugh, and he introduced the next act before taking the final bow.

In the act of Alexander Brothers and Evelyn, "All Balled Up," which is a series of smart rubber ball-bouncing and juggling. Joe Cook made his appearance, playing the piano, and continuing his act with new stunts added. Though, in justice to the act that was entitled to hold the stage, they would have done very well by themselves.

M. H. S.

VAUDEVILLE

EIGHTY-FIRST STREET

An additional feature, as well as a happy thought, was James J. Morton's "An Animated Program," who humorously announced each act on the bill in his droll manner, delivering a monologue that was good for a laugh whenever he appeared. This theatre will also give away two tickets to the Dempsey-Carpentier fight, on Wednesday evening, June 29. An added attraction was "Aesop's Fables," modernized by Pathe in animated cartoon form, "The Goose that Laid the Golden Egg" is the fable this week. Sherwin Kelly, in a "Novelty Surprise," opened the bill riding her bicycle, singing while she did some difficult balancing stunts. She also danced some cute steps and performed on the wheel to a good hand. Despite the spot, she manages to hold her own.

Arthur Millard and Minne Marlin in "Honeymooning" are a pleasing team that successfully stay in their youthful characters. Opening as bride and groom, followed by a dance, the next scenes purport to be the places visited while on their honeymoon. One was a Chinese affair, the girl as a Chinese maiden and the boy as a sailor, in which they sang "So Long Oolong"; the girl's voice was not very good, due to a cold, apparently, nevertheless they got over. Another skit as Bowery boy and girl of the old days contained many slangy lines by the girl, which were good. They closed doing a sort of Frisco dance, to a good hand.

Baroness De Hollub (Harriett Lorraine) with Harry Crawford in "Fifty Loves," a comedy sketch, was a clever bit of nonsense, the two characters being vamps, male and female. In the first part of the skit she vamps him, while the telephone rings now and then, some conversation by the girl follows, and a shot rings out. "Another man shot himself over me," she announces. In the last half the male vamp has the woman in his power, and when the telephone rings the situation is reversed, and it's a woman who shoots herself over him. Incidentally, he bites her on the shoulder once, smearing the side of his face with powder, and does other bits of clowning.

As a high class singing act, Count Perrone and Trix Oliver, one a baritone and the other a soprano, are just that. The first song was a duet, with Miss Oliver at the piano. Both were in evening clothes, the girl wearing a becoming decollete of pale gold and burnt orange colored silk. A duet from "Faust," a classical selection, a published number, and "When You and I Were Young Maggie," composed their repertoire. Though the girl has a good and cultured soprano voice, it was a little too much in evidence. As good baritones are less numerous in vaudeville than sopranos the act would not suffer if the baritone were heard more often, especially in a solo.

"The Young 'Uns," West Avey and Dennie O'Neil in blackface, have improved considerably since we saw them last. Several new gags have been added, also an appropriate song. One is the gambler type and the other is the shiftless kind of negro. After their opening song, the crap shooting scene was amusing, the gambler frequently stopping the dice, which was funny. Their dancing was good, and the closing skit, one in female attire and the exaggerated dance went over to a good hand.

Harry Masters and Jack Kraft presented themselves and three girls and another man in "On With the Dance," a symbolic satire on "Legomania." As an opener they step out of a place drop from a jail door, over which is painted "Musical Comedy," and go over to the other side, where a safe is labeled "Vaudeville." Dressed as jail birds, they attempt to enter the safe, when Frank Masters, as Experience, appears, and gives them advice regarding a revue. The safe opens and the girls come out, Miss Brahan as Song, Elsie La Mont as Dance and Grace Masters as Comedy. The singing and dancing numbers that followed were done neat and snappy, and on the whole left little to be desired. The comedy interspersed was also good. M. H. S.

SHOW REVIEWS

AMERICAN

A much better bill the first half of this week, particularly the first half of the bill which was opened by Dura and Feely. These two fellows do a number of acrobatic stunts well, particularly the head somersaults and the encore in which the walking down and up the proscenium arch from a head-to-head stand brought them emphatic applause.

Glenn and Richards, man and woman started off poorly with some aviation talk which is weak and hasn't a laugh in it, but finished very strong with some admirable dancing. The girl looked well in changes of costume and did some good snappy Russian steps which, together with the man's acrobatic steps, sent them over to a decided hit.

Paul and George Hall have an act that shows class and careful staging, ability, technic, showmanship and belongs in the better houses; would make good in an early spot on the big time. Will be reviewed in detail under New Acts.

Arthur Lloyd, who has been reviewed recently in these columns under New Acts, was a decided hit in the next spot with a few card tricks neatly performed, the piece de resistance of the act being the production of various cards of all sorts called for by the audience, Lloyd producing from his pockets instantly anything called for from a marriage license to a dog license and from a beer check to a Chinese laundry ticket. Took several bows to solid applause and was forced to make a speech when he explained (?) how it was done.

"Dance Originalities" consisted of several styles of dancing done by four girls, one of whom was featured but unbilled. The toe dancing of this blonde girl is worthy of special comment, one trick in particular standing out well and that was the assuming of a sitting posture on one toe while the other leg was outstretched in a graceful position. Her "Cuts" were also very good and although the act is rather monotonous, being unrelieved by songs or other deviation from the Terpsichorean art, it nevertheless is a flash for the medium time bills.

"Mammy," a woman of decidedly definite proportions with a mulatto makeup, and dressed like Aunt Jemina, sang a number of published numbers and put them over to the approval of those present, being accorded considerable applause.

Townsend Wilbur and Co. have been "caught" before in the same sketch—the young fellow who wants to marry the daughter and the father who, telling the fellow he is not the real father, assumes the tramp makeup in order to ascertain whether he really loves the girl or not. The dialogue is far from well written and the business of the old man scratching his head and flicking away imaginary insects is decidedly repulsive and in most abominable taste. The business of scratching himself, spitting in the hat, and other bits, is vulgar, uncouth and lacking in any element of refinement.

Sid Gold and Co. made a hit in the next spot with the use of a pianist and the "and Co." doing a plant in the audience and later coming on the stage. The style is rough and lacks class, but Gold put the act over with his rendition of popular numbers and particularly the fast Russian steps at the conclusion.

Took a number of bows at the finish to good applause and was followed by the Jack Moore Trio in a wire act.

Two fellows and a young girl performed a number of tricks on a tight wire including jumping through paper covered hoops, dancing and a jump over a table.

The girl worked fast and snappy and the trio took bows at the conclusion of the show to definite returns. H. W. H.

BROADWAY

Business was about as poor on Monday night as it was the opening night of last week. The main attraction, which was the film, "The Woman God Changed," is playing its third week, which may possibly account for some of the falling off in attendance, as the majority of the audience here as a rule are drawn by the film attraction. The picture is a good one without a doubt, but its value for three weeks in a Broadway house is doubtful.

Kennedy and Berle, the kid performers, were billed to appear here again, but as was the case last time, they had some sort of a run-in with the Gerry Society which objected to granting a permit for their working a three a day house, and the kids weren't allowed to open. As the two don't do any singing or dancing in their act, this refusal is somewhat of a mystery. The Three Dennis Sisters filled in for them, and by some means (not through merit as a drawing card) obtained billing in electric lights underneath the name of the picture.

Gold and Edwards were the opening turn, doing a routine which would classify them as "just a couple of hoofers." The two worked hard, and put a good finish to their act by doing some effective tap-dancing on skates. A cut of two minutes or so in the running time of the act, would speed it up, and benefit the act.

Hallen and Goss would have given a better account of themselves in a spot further down on the bill. The girl is a very attractive brunette, who wears her hair in curls, and who has a very appealing personality. The man looks neat and works nicely. The act is entertaining, though perhaps a little too quiet.

Farrell-Taylor and Company did their familiar instrumental and black-face comedy act, the laughs coming somewhat slowly until the Chinese cabaret scene. The harpist shows a pretty pair of Frankie Baileys, and looks very cute in that scene.

The Three Misses Dennis would do well to work up to the harmony end of their act and do less of the solo bits, for their strong points are shown when the three sing together. The "lullaby" number is by far the best in the act, and might serve more effectively for a closing song.

Frank Terry started with some attempts at nut comedy and falls, which didn't go any too well, especially since the talk contained lines with gags as old as "she is sick in bed with the doctor." Terry is playing up the dramatic end of his act, and went over very well with it here. He offered first one bit which he dedicated to a motion picture with which he is supposed to have had something to do in the making, called "Blind Eyes," and then offered "Mr. Booze," which he has been doing for many years.

"Dance Creations" were done by a troupe of five girls and one man. Four of the girls went through two Hungarian folk dances, and a Spanish number with the fifth doing some solo work in the latter number. None of them showed anything exceptional in ability or looks. The man was really the punch of the act, doing some excellent Russian dancing, featuring some remarkable pirouettes.

Dunham and Williams are doing the same routine, except for songs, which they have been doing for quite some time. Their singing is very good, Dunham's delivery especially standing out. Williams does a burlesque female as of yore, but the bit in which it is done requires stronger talk than is being used at present.

The Sensational Valentines closed with their aerial offering. The man and woman, who do the act, work without stop from the start to the finish of the act.

G. J. H.

NEW ACTS

(Continued on Page 12)

JIMMY DUFFY AND CO.

Theatre—*New Brighton.*
Style—"*Horrors of* 1920."
Time—*Sixteen minutes.*
Setting—*In "one" and "half" (special).*

Jimmy Duffy has with him four damsels of ravishing beauty (somewhat on the type of Harry Fox's five women), a gorgeous drop (which looks as though it had seen better days), and five or six (perhaps more) pieces of rope, whereby the aforesaid drop is manipulated.

"The Horrors of 1920" is a result of Frank Fay's desire to do a production. For the production never came off, and the "Horrors" are said to be a part of which would have appeared in the show. Duffy is still using the same make-up, mustache and "hoke" juvenile attire, consisting of misfit checkered trousers, coat, vest and tie.

An introduction, on the style of a botany lecture, by Duffy, he introduces his ravishing beauties, in a satire on a costume parade, showing bedraggled gowns of the vintage of Lord knows when. The beauties are made up, by paint, in all sorts of freakish manners. A "fur" parade is also shown following the costume bit.

The satire-farce is put over by Duffy introducing each girl from a Broadway production, having the "Follies" girl, the George White's "Scandals" girl, etc., in regular girl act manner. In fact, were this act following Gus Edwards' Revue, it would be a scream.

The girls do a farce bit, on "Oh, the Wedding Bells Are Ringing," with Duffy playing the piano. However, there are some lines in this bit which are being done by De Haven and Nice, i. e., those, "we wrote this song ourselves" and "full of fun and beer."

Duffy announced the girls as the wives of the "Four Horsemen of the Apocalypse," and then left them to show what they really could do. Despite the costumes and make-up, they made a dandy female quartette, singing a legitimate number in excellent harmony. Duffy joined them for a finale.

The act is clever—and may be somewhat too clever for the average vaudeville audience. Following another girl act on the bill, it will have a snap, for then the audience can get the idea of the entire business. However, that time alone can show. G. J. H.

JOE FANTON & CO.

Theatre—*Palace.*
Style—*Acrobatic.*
Time—*Six minutes.*
Setting—*"Three."*

A very good acrobatic act, in which feats were done on the rings singly and collectively by three men.

Noticeable, as distinctive, was the hand-to-hand catch, one fellow swinging head down by the toes from the rings, and being caught by his partner at the end of the swing, the release from the rings occurring simultaneously with the catch.

A somersault to a toe-to-toe catch brought a hand, as did a number of very rapid blindfold "cut-offs." One of the boys did sixteen consecutive one-arm back pull-ups on a tape, and for a finish, two jumped on a teter board, the impact propelling the other partner, standing on the board, through the air to a half somersault and toe catch, in two loops attached to the upper bar of the apparatus, this looking to be approximately eighteen feet in the air. It was indeed a sensational feat, and sent them over, even in the closing spot, to a more than half empty house, to strenuous applause. H. W. M.

VAUDEVILLE

AUDUBON

(Last Half)

An unusually good male trio acrobatic novelty act held the opening spot for this half of the week. It consisted of Brenny, Mason and Scholl, who offered a routine of difficult gymnastic stunts, on skates. A lot of the skating work is very good, and all of the gymnast work good enough for the average strong man team who work without skates. Doing the feats on skates made them exceptionally difficult, and the act went over with a bang.

The second spot was also held down by a male trio, billed as Weber, Taylor and Hicks, and who stopped the show cold in that spot. The three have as their big assets, very good voices, and on the merits of their singing, scored the hit they did. They could dispense with a lot of the comedy, even in the part where they admit the gags they are using are very old. In this part, they use "What did your father do? —Look me over," and in another they use the "Babes in the Wood, by Stillman" crack. With the voices they possessed, they should be able to do a much better act than they are doing.

Hazel Wilson and Company followed with a dance offering, Miss Wilson offering the terpsichorean part of the act, and the "company," doing the piano work, which was very good, except for a tendency at times to use the loud pedal too often. Miss Wilson did a toe-number, an Oriental effort, and a Russian dance for the closing, doing all fairly well, and in beautiful costumes.

Allen and Sweeney were here recently, and offered the same act. On Thursday evening however, they didn't do quite as well as they did last time, when they stopped the show.

Katherine Murray has improved a great deal since we last saw her, for she is a much better performer than she was then. She now works more naturally, and delivers her numbers with more ease than she did formerly. Murray Reubens was, as usual, at the piano, and shows excellent ability in the little bits in which he had to show it.

In the Charles Ahearn act, the "clown show," with Ahearn and his troupe, Sweeney, Miss Murray and Reubens appeared. In this act, Miss Murray read lines capably, and did a dance comedy bit nicely with Sweeney and Ahearn. But the "clown show" on the whole was disappointing, as far as real comedy is concerned. There are a lot of lines in the act, which are too suggestive, and should be deleted. Among them are "go up to Room 22, and I'll join you later," as a sample. The performers in the bit have ability, and undoubtedly, with material that is clean, could put over a really entertaining bit. G. J. H.

PROCTOR'S FIFTH AVE.

(Last Half)

Opening the show with a dummy wire-walking act, Emma Frabell and Brother went over well considering the difficulties under which such acts always work. Both have pleasing appearance and their work is smoothly done. They perform many of the stock stunts and a few that are unusual.

The second spot showed three singers in Reinhart, Murphy and Gibner, who combined comedy and song. Some better material could be used and this would bolster up the talk; the singing was well received and an encore was earned on the last number.

"Seven A. M.," the Jack Lait act with which Frawley and Louise are doing has already been reviewed. The turn has its merits and is worthy of a place on the early part of a bill. Much of the comedy is clean and goes over for a fair round of laughs. The singing is none too good. They went over fairly well.

Marie Russell, in the fourth spot, did her brown-skin bit. Her make-up is good and her work clever. The discovery that she is white is a surprise.

Hampton and Blake do a sophisticated turn, reeking with traveling men's gags, that hit the traveling salesman audience right in the solar plexus. Hampton and Blake are funny, of course, but they go to terrible lengths to draw their laughs.

The sixth spot showed Eva Shirley and her Musical Boys, in the type of jazz concoctions with which vaudeville audiences have been inundated the past year or two. This one is fairly good, but at times some of the members are so occupied with being clever, that they forget their prime purpose. The jazz dancer is clever and Miss Shirley sings acceptably.

Jimmie Duffy and Company proved the laugh hit of the bill. The act as a whole is fairly good, with comedy running throughout. "Horrors of 1920" is a good comedy offering and Jimmie Duffy himself draws the maximum number of laughs out of the turn. Each of his entrances and exits is pulled over for a laugh and he himself keeps up the fusilage.

Miss Bobbie Gordone closed the bill with her posing turn. It is the same one she has been doing and went over well. She held her house much better than closing acts usually do here.

JEFFERSON

(Last Half)

The discontinuation of the feature picture at this theatre does not seem to affect the box office in the least. Laura and Billy Dreyer in their "20th Century Dance Revue," opened the bill with an Oriental dance, clad in gaudy raiment. The solo dances that followed were not as good as the opening number, nevertheless they closed to a good hand.

Royal Emmett Ferguson, the "American Caruso," as he is billed, opened a la Pagliacci, singing in a powerful tenor voice. He was assisted at the piano by Elliot Jacoby who rendered a good solo filling in one of the intervals. Mr. Ferguson sang two classical selections of the concert type and another as an encore. Possessed of a voice far above the average heard in vaudeville, he gave the impression that he had operatic aspirations and could not sing popular music. If he had a popular song or two in his repertoire it would help greatly.

A clever sketch was the farce comedy by Orrin A. Briely in which Hyman and Mann assisted by another man and woman gave twenty minutes of clean cut entertainment. The skit concerns a wife who spends all the surplus and more of her husband's salary on fine clothes. On the day that they are visited by the husband's employer the husband arranges to make everything appear as though he was in need of a raise. The wife spoils every thing, apparently by wearing an imported gown and hiring a maid and butler.

Kramer and Boyle, one in blackface and the other straight went over to a good hand with their song, dance and dialogue compound. They specialized on their dialogue which was a good line of stuff.

Johnson, Baker and Johnson, two straight and one not so straight had the stage strewn with Panama hats which they scaled over the audience's heads, the hats coming back to the scaler. They also had some Indian clubs that they juggled in clever fashion.

Lillian Bernnard, pleasingly plump, opened the last half of the bill, singing four songs. It seems as though she would do much better if assisted by a piano and player in the act. However she received a good hand.

"A Creole Cocktail" (it certainly had a kick), was the hit of the evening. The piece opened in one with a song on the prologue order by one of the girls. Going to "three," four men, one at the piano, and a girl sang a song that was followed by some of the jazziest jazz ever heard in these parts.

Al and Fanny Stedman in "Pianocapers," offered a song, dance and dialogue clowning affair that kept moving all the time. Miss Stedman kept the act going at a fast clip from start to finish.

Hayataka Brothers closed the show with their athletic feats, going through their act in snappy fashion, stalling being conspicuous by its absence.

AMERICAN

(Last Half)

The Dancing Cronins have a neat act that registered well, the Spanish dancing and back bends of the very lithe girl, being noticeable features and the fast finish sending them over to decided applause.

Knowles and Hurst use the same "Give Me Credit" song that Frank Hurst, not the man in this act, used for an opening. The girl works loud, strenuously and in an energetic manner slaps the man in the face several times. Told the "dime showing nine cents" gag and sang a couple of numbers.

Hill and Ackerman with a lot of material heard in other acts, were out for seventeen minutes with a disjointed act of low comedy. The Collins and Hart acrobatic finish using the wire managed to send them over for a few hands at the conclusion.

Miner and Evans followed, the girl looking well in a costume of gray and rose and later in Scotch Kilts but the man looked rough in the Scotch makeup with garters showing and the "Must-never-be-forgotten" whisk broom.

The Five Monarchs of Minstrelsy, "Mopped Up," stopping the show cold and were a "riot." The act will be reviewed in detail in another column.

Flo Ring was a hit in the next spot with a good act of singing in which several changes of costume were made. Miss Ring has personality of the positive order. For a finish Dick Moss as a plant in the box, sang a new published number that went over well; see under New Acts.

Maurice Samuels and Co. presented the act built around the Italian recitation, "Rosa," which Elsie Janis and others used around here some years ago. The act is well set and was capably played. Samuel's acting holding the audience well for this sort of a dramatic offering on the roof.

Shaw and Lee in an eccentric comedy act followed which is at best small time.

The Balters Trio, a good acrobatic act of class and admirable execution closed the bill. We have reviewed the act in detail recently. H. W. M.

COLISEUM

(Last Half)

Thursday afternoon had a larger and better audience at this house than has been here in quite a few weeks. In fact, considering the warmness of the weather outside, and the way business has been here on Thursday matinees lately, the attendance was remarkably good.

Margeret Taylor has a few lines in her song and talk parts of her act that could easily be dispensed with. The one about "seeing how well you like my song, I'll now dance for you," or something to that effect in particular. Her work on the wire is pleasing, and the split stunt at the finish sent her off to more applause than we have ever seen her receive.

Boyle and Bennett were the owners of the programmed "Scrambled Legs," and to live up to their billing offered a routine of various soft-shoe eccentric and tap dances. They offered the entire act in duo, without putting any solo dances by either of them into the act. A song by both preceded each number, and the girl, in several places seemed to be winded for she swallowed her lines. However, as a dance team, the two are capable, for they do their work nicely, and also make a neat appearance.

It was somewhat surprising to find the headliner playing third spot here, but the earliness of the spot didn't phase Belle Baker, and neither did it seem to make any difference with the audience, for they insistently demanded that she return and do more. Miss Baker wore a new gown of blue when reviewed, and also made a change in her routine by singing a different ballad, and also used "Put It On, Take It Off" for one of her encores, which she hasn't done this season.

Holmes and La Vere followed, opening with a scene in a theatre box, where they fall asleep, and dream that they are doing the performance, which they are supposed to be witnessing. The two are a likable pair of entertainers and did well.

Murray Kissen and Company offered the Avon Comedy Four's "Hungarian Rhapsody," which Kissen did with Burns last season, and two others. The singing is good, and some of the talk funny. However, they can dispense with a lot of the old ones, such as "Theda Bara fight for her honor," and put in some new lines.

Adelaide Bell, assisted by a pianist, closed the show with her dance offering. Miss Bell continues to feature her back-kicks and instep work, which she does remarkably well. G. J. H.

PROCTOR'S 23rd ST.

(Last Half)

The Four Casting Mellos, three fellows and a girl, presented a good casting act with excellence of showmanship and made a hit; the double spin and double somersault of the girl are worthy of special mention.

Chief Buffalo Bear and Squaw, two Indians of the Sioux tribe, were on for a little less than five minutes. The Chief was the only one that talked and he told the tale of how the United States soldiers fired on the Indians without any warning or reason and that the Indians were simply protecting their own squaws and papooses prior to Custer's Last Fight, a picture of which was shown on the screen, not in connection with the act, but prior and subsequent to the show.

Madeline Randolph sang a number of songs, played the piano and ukelele; see under New Acts.

James Kyrle McCurdy and Company in a sketch, was assisted by a girl supposed to be the daughter and a young fellow who wanted to be the son-in-law. The old man is an economist and the daughter tells her lover to make a good impression on the old man, and they both try the subterfuge of asking the old man whether he thinks the bridegroom-to-be, would be a good husband for the daughter's friend. The finish of the whole thing being that the girl gets the fellow. Hardly big time material.

Wright and Deitrich were a decided hit in the next spot, both voices being in good trim and Renee Deitrich's personality, refinement as well as Howard's, being material factors. Miss Deitrich wore a fetching gown and the two took any number of bows and an encore to solid applause.

Lazar and Dale have improved greatly since the reviewer caught them last; they now have much more of an act, the auto headlight business for an entrance being a good one. They went over well but would do well to replace the Paul Revere horse gag used by Duggan and Raymond, and the "lion raised on milk but he eats meat now" gag, used some time around here by Gallagher and Rolley.

Spoor and Parsons in a dancing act of the ball room variety including spins and other figures, closed. H. W. M.

CASEY BACK FROM COAST

Pat Casey, manager for the V. M. P. A., will return to his offices in New York this week, after a visit of two weeks in San Francisco.

REGENT

(Last Half)

Though the strong man in the Franklin Brothers act, which opened the bill, literally bathed in perspiration, they put over their turn for a good hand, their last stunt gaining them the greatest measure of applause. It is a dummy act and depends for its applause upon the startling quality of the feats they perform. One or two of their stunts deserved much credit, especially for the untoward conditions under which they worked.

Ford and Godrich, following in the second spot, had an act with a fine idea, well written, but which they failed to put over at its strongest. Their introductory number opens slowly and the denouements in their dialogue are not strong.

"Back in Beverly Hills," the Stephens and Hollister turn, has already been reviewed in these columns. The act is a good one and went over strongly.

Lydia Barry, appearing in the next spot, shows herself to be a showwoman of much ability, who had long since learned the rudiments and advanced far in her knowledge. She puts over every line for a laugh and makes the points in her offering stand out with brilliancy.

Cahill and Romaine offered a blackface and Wop turn, which went over well. The impersonations are good and the material they utilize is of good quality.

Max Teuber's "Shadowland" is a pleasing novelty which includes a fine bit of posing by Miss Murray, the statue of light, and some fair dancing. Throughout the act, which lasts about sixteen minutes, Miss Murray remains immobile. The principal feature of the act, the lighting effects, is artistic and pretty and the incidental music is well arranged. The group dances were not, however, well synchronized. They lacked the unity of motion brought by proper rehearsal; at times all four of the group dancers were, in a terpsichorean sense, out of step with the music.

"Gypsy Blood," with Pola Negri, was the feature picture on the bill.

CITY

(Last Half)

Mohl, Chester and Mohl, two fellows and a girl in a bicycle act opened; the girl had a trim, neat figure and did a number of feats well. The men rode unicycles and did the usual routine of tricks.

Jordan and Tyler, two colored fellows who sing, play piano and violins, went over well when reviewed, taking an encore at the supper show, something unusual at this house.

York and Maybelle we reviewed recently at the American. They went just fair, the hokum comedy and rough finish failing to get them over.

Maud Allen sang in definite sympathetic contralto a number of songs, opening with "Strolling Down Love's Golden Lane," and concluding with a soldier song telling how they died, etc. It's nearly time to forget the soldier stuff both in the advertising and boosting, as well as in trying to remind those who lost sons and husbands about what they are trying to forget, especially in a place of amusement.

Kennedy and Nelson did a number of gymnastic feats, one of the boys entering as a stage attendant and laying his own mat and carpet.

They use the drop raising business for a getaway finish, a la Bowers, Walter and Crocker.

Mlle. Rhea and Co. in a dancing act which has been reviewed before, followed with a neat offering. The Valentine bit was pretty and effective and received a good hand.

The Klein Brothers, who were next, went over well. They did a number of bits in Hebrew, "Mother take down the Mazuzza, I'm bringing home a shickser," "Shabbus is coming" and others of a similar nature constituted a large part of the offering. Those that understood the language seemed to enjoy it but that portion of the audience that did not, were left in the dark. The Gypsy Songsters, reviewed last week at the American, closed the show with their singing and ensemble harmony. H. W. M.

VAUDEVILLE FOR NEWPORT

NEWPORT, R. I., June 20.—Newport will have an additional diversion when the Casino Theatre, which is part of the Newport Casino, opens June 27 with vaudeville and pictures. This is the first time that the theatre has been leased for such purposes.

Albert R. Commette, who formerly ran the Newport Opera House, is the leasee of the Casino Theatre.

JOHN QUIGLEY'S FATHER DIES

John J. Quigley mourns the loss of his father, who died last week at his home in Boston.

VAUDEVILLE

MONARCHS OF MINSTRELSY

Theatre—*American.*
Style—*Blackface.*
Time—*Twenty-two minutes.*
Setting—*"One" and "two."*

Two hundred and seventy-eight years represents the lives of four of the oldest minstrels in the business—John Gorman, Billy Golden, Charles Udell and Carl Whyte who, with an interlocutor, Billy Tate, age unknown, appeared at the American in a very good, snappy act that took the house by storm, and through the individual and collective merit, scored a knockout.

The act was arranged by Howard Green and Milton Hockey, and reflects additional credit to these two, who have a score of successes in vaudeville.

John E. Gorman, who was with Haverly in 1869; Billy Golden, who made the first record for the Victor Phonograph Co., "Turkey in the Straw," and whose first appearance on the stage was in 1874; Charles Udell, whose date of stage appearance was in 1872, and Charles Whyte, who hails from Australia, where he appeared many years ago, all showed showmanship, versatility and talent in the rendition of gags, songs and dances.

The minstrel first part was very reminiscent of the years gone by, as Charles Udell sang "I'm Just as Spry at 72 as I Was at Sixteen," and danced more nimbly, as he did splits and high kicks, than many of the younger fellows in vaudeville today.

Monarch Carl Whyte, who appeared in blackface, has a fine melodious bass with tonal rotundity, which was heard in "Asleep in the Deep," which he popularized years ago, and "The Bells of St. Mary," which was heartily encored.

Billy Golden, in whistling and dances, hit them strong, and John Gorman danced to a strong hand.

Closing the first half, the turn made an exceptional hit on the roof, taking many bows to very good applause.

H. W. M.

GEORGE MAYO

Theatre—*City.*
Style—*Comedian.*
Time—*Eleven minutes.*
Setting—*"One."*

If George Mayo doesn't shortly hit the big time and make a hit, then the writer misses his guess. He is funny, unctuous, original in method and manner of delivery, and made a big hit when reviewed, taking an encore after considerable applause from a half empty house.

Opening the act, the drop was discovered to be but three-quarters of the way down. There was a wait, Mayo was then heard and seen trying to get the stage hands to put the drop all the way down, the lights being suddenly turned on. This opening was the only thing in the act that seemed a bit fakey.

In a light brown suit with derby hat, Mayo put over a good introductory number with a good lyric, after which, along the "nut" lines, he proceeded to put over some "squirrel" comedy.

There were a lot of good laughs, but some of the subtleties that would have been laughs in the big time theatres, were over the heads of those at this house. Despite this, Mayo registered strongly and made a hit with a wonderfully "lyriced" number entitled "When Father Papered the Parlor, You Couldn't See Father for Paste."

The way Mayo gave direct cues for lights and especially "music," was immense.

He finished with "That's What I Call a Pal," which he sold well, and taking an encore which was well deserved, sang another topical chorus that had a punch that landed solidly. Act would make good on any big time bill. H. W. M.

NEW ACTS AND REAPPEARANCES

"SHADOWLAND"

Theatre—*Hamilton.*
Style—*Dancing.*
Time—*Eighteen minutes.*
Setting—*Full stage (special).*

To merely put the word "Dancing" after describing the style of this act, isn't quite doing credit to it. For it is more than just a dance act, it is a miniature production.

This is the act which was seen at the Hippodrome during the past season in "Good Times." The program here states that it is presented by Max Teuber.

Six people are seen in the offering. One of these, a Miss Murray, represents the "Statue of Light," and poses in the one position from the start of the act to the last scene, about eighteen minutes, and all during that time, she does not move a muscle, and does nothing that would make her seem alive. Miss La Luce, who is the featured dancer, does the opening dance, which consists of an interpretation of the shadow of the Statue.

Four other girls, the Misses Winters, Bishop, Bay and Newcombe, complete the cast. Most of the work is done behind a shadow curtain, on which beautiful color arrangements are thrown, apparently from back stage, for each dance.

The shadow dances are also, for the main part, apparently nudes, with the exception of a bit of flimsy material in some of them.

To go into a minute description of each dance done, the colors used, and the manner in which they are done, would require too much space entirely, although an act of the merits possessed by this one, almost deserves as much space as one can give.

However, we'll let it suffice to say that it is without a doubt, one of the most beautifully and artistically set and staged and routined offerings we have seen in vaudeville in many a year.

And we wouldn't be quite fair to close without mentioning the grey-haired woman who played piano in the orchestra pit for the act, a Miss Steiner, who did excellent work and received excellent support from Wiliam McElwain and his orchestra, for the music was of the type that generally requires a symphony orchestra to get the best results from. However, these eight musicians did wonderfully well. G. J. H.

The act in its present shape could hold a spot on any bill.

FANTA

Theatre—*Proctor's 58th St.*
Style—*Contortionist.*
Time—*Seven minutes.*
Setting—*In three.*

Fanta has a transparent drop in the foreground on which a rainbow lighting effect is displayed. On a curtain in the background is a huge spider's web made of stout cord. In the center of the web is an opening through which protrudes a plank like a spring-board. The performer crawls out through the center of the web and does most of his stunts on the plank, later climbing out on different parts of the works doing some more stunts. Over his head is a hideous mask, probably meant to make him resemble a human spider.

The lighting effect on the transparent drop is preceded by the ringing of a bell, the lights remaining on until the performer comes out. At the end of the act Fanta pulls his mask off and the colored lights go on accompanied by the bell.

The act is short and interesting, comparing favorably with the opening acts usually shown at the big time houses.

M. H. S.

STANLEY AND OLSON

Theatre—*Proctor's 23rd St.*
Style—*Talking, singing and dancing.*
Time—*Thirteen minutes.*
Setting—*Special in "One" and "One."*

Fellow and girl in front of a drop representing the backs of two theatres, the Gem and the Orpheum, separated by an intervening space, have a line of talk, after which the man does the "I'm Your Mother" recitation and business done by Clayton and Edwards, the music in the orchestra changing as Edwards does it on the uke, and the fellow going into the dance just as Clayton does it, and then returning to the line "I'm Your Mother." He failed to get it over for laughs.

The girl, a blonde, returned in a dress of lavender and rendered a number which attracted but little, although the dance which followed received a good hand.

The fellow and the girl had some more talk in which the fellow showed that Clayton and Edwards was not the only vaudeville act he had been observing, for Leon Errol came in for a share of attention in the unannounced use of the material Errol used in "The Guest."

"How's all the folks—that's good" being changed to "Did you see your folks—that's good," the "that's good" being used before an answer was possible to the question.

A double ball room style dance was used, the man doing the falling pants business, which is not classy and but rough small time hokum.

They forced the encore, the girl with a uke, the man with a tin whistle. The girl asked the man the following question: "Do you know Margie," to which the witty fellow replied, "I know her sister Annie!"

The fellow played the whistle, but if the girl played the uke, it couldn't be heard from a balcony box. H. W. M.

ROBERT RUSSEL AND CO.

Theatre—*Proctor's 23rd St.*
Style—*Singing skit.*
Time—*Seventeen minutes.*
Setting—*"One" and "Three."*

An old Irish lady, supposed to have just landed from the old country, is searching for her nephew. Enter the straight; he doesn't recognize his Aunt Peggy, nor she him—that is he doesn't recognize her at first.

The fellow directs the woman to take a cab and how to get to the address on the card, he says he will take another cab and beat her home.

He evidently took a faster means of conveyance or a more direct route, for he beat her there by quite some time, time enough to have conversed with the girl accompanist discovered in "Three" and time enough to have sung an entire number, "You Brought Back Auld Ireland to Me."

The girl accompanist, a very good one by the way, is told to talk French when the old lady comes. Enter Irish aunt, to whom the girl *parlez vous* with a very peculiar pronunciation; although the old lady is from Ireland, she seems to understand this brand of *Francais.*

The girl plays the opening bars of "Macushla" with fine attack and tone, and off stage, the unrevealed nephew is heard singing. He entered a few moments later and finished the song.

"What a long tail our cat's got" figured in the conversation that followed, and when the nephew revealed his identity, he received an osculatory greeting from the auld lady that was very much French style.

"Under the Irish Moon" and "Toora Loora Loora Lay" were used to bring the act to a conclusion. H. W. M.

ELSING AND KELGARD

Theatre—*Proctor's 58th St.*
Style—*Novelty.*
Time—*Sixteen minutes.*
Setting—*In two.*

The act opens with a place drop and the man at the piano. The girl comes out and sings "All by Myself" in a rather shaky voice and manner. This was followed by a monogue by the girl, who gave an imitation of some gossiping women at the grocers. This was done much better than the song and with more confidence. The man at the piano had no voice and his lines were at times inaudible. He sang a few introductory words about a movie office and the girl impersonated characters that came in to ask for a job. The first was that of a country girl; the second that of an Irish woman, which was dramatic in parts; and the third was that of a girl from the "jewelry department of Woolworth's." The fourth and last was that of the Woolworth girl after she had arrived, in the movies, and was a fulfledged vamp. She recited a bit in defence of the vamp and closed with a song.

Her voice, though it is not very good, would be good enough if she sang with some confidence and poise. As the act stands now it is hindered to a great degree by her bad singing, it being all the more apparent on account of her partner being in the same fix. With a little more finesse the girl should do fairly well in a single. M. H. S.

IRVING CLARK'S REVUE

Theatre—*Proctor's 125th St.*
Style—*"The Japanese Honeymoon."*
Time—*Twenty minutes.*
Setting—*Full stage (special).*

This is a typical small time girl act, with the regular small time Hebrew comic, the juvenile with the poor voice, the ingenue who looks heavy enough to be a prima donna, and the slow working chorus. Out of six girls, but one, a thin blonde, who was one of the ends, showed any desire to put a little pep into her work. The other took chances on "soldiering," with different steps.

The turn will undoubtedly get over well on the small time, for it has a nice set, and all the standard small time comedy cracks. The blonde ingenue possibly may have had a cold. The fact remains that her singing was "not so good." And neither was the juvenile's.

The title suggests a plot, "A Japanese Honeymoon." But when the thin thread of plot which is attempted is woven around a pair of lovers, who are married in the last scene—we do wonder where the "honeymoon" comes in? Though after seeing as many tabs in vaudeville, we should have learned long ago not to wonder at anything that is done with a girl act, especially a small time one. However, we'll live and learn. But we wonder when the producers of small time girls acts will start to learn?

G. J. H.

WEBER, TAYLOR AND HICKS

Theatre—*City.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*"One."*

Three fellows in Tuxedo suits and straw hats, with good voices, offered a number of songs, mostly of the published variety, and made a hit.

"A Son of the Desert Am I" by the bass was nicely rendered and the ensemble filled in good fashion.

For one of the concluding numbers "That's the Kind of Jokes You Hear at Old-Time Minstrel Shows" allowed for the introduction of a three-cornered interchange of jokes in the body of the song, after which the melody was picked up again.

H. W. M..

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SUGGESTIVE ACTS

On this page is printed a letter from the chief of the license bureau of Boston regarding the review of an act recently "caught," and adversely criticised as being suggestive, vulgar and offensive.

Some little time ago there was an advertised effort on the part of the heads of various circuits in general, and big time in particular, to "clean up" vaudeville, but it seems to have had little effect, for today we find vulgarisms and suggestive material with so broad a meaning and intent that little doubt can be left in the minds of any one as to just what is meant.

The acts that use not only *double entendre*, but raw and coarse material in the way of songs, dialogue and "business," doing anything to get a laugh from the gallery, are not the ones to be reckoned as contributing factors to the betterment of the public morals, the elevation of their own profession or art, or their own personal advancement in either consecutive bookings or remunerative value.

Many of these acts who work but a few weeks a year, through some devious manner or other, spend the rest of the time bemoaning the methods of the booking offices and the fact that they can't get work, have but themselves to blame.

It seems high time that more active and more definite steps are taken to wipe out once and for all every thing that is not clean, all material of any sort that one could not take his sister or mother to see or hear, and anything that in any way may tend to bring about the decadence of the two-dollar entertainment of today, that is a result of the "cleaning up" of the thirty-cent "variety" of years ago.

It is up to the actor to do this himself. If he waits for the censor to do it he will find his earning power gone. The suggestive turn never drew a dollar into the box office and never will. The audience that laughs at or applauds the "blue" gag or song is a detriment to the theatre. Prosperity will never follow his patronage.

CLEAN UP YOUR ACT!

CITY OF BOSTON,
OFFICE OF THE MAYOR.

Editor NEW YORK CLIPPER,
New York City.

Dear Sir: I respectfully compliment you for the article in the issue of your journal, dated May 18, 1921, consisting of a review of the act of ———— This act was reviewed officially by me at their opening performance at the Howard Athenaeum, in this city, on April 25, 1921, and was severely censored for the performance given at that time. The attention of the manager of the theatre was called to the act, and the performers were notified by an official communication from my office ordering them to remove the objectionable features that have been honestly and severely criticised by your reviewed. In addition, the booking office was notified of the nature of the act.

In view of this it does seem that the performers should have been refused further bookings until their act had been cleaned up and made suitable and proper for public exhibition, and it is just such criticism that appears over the signature of your "H. W. M." that will greatly assist in removing such acts from the vaudeville stage.

Yours very truly,
JOHN M. CASEY,
Chief Licensing Division.

The name of the act in the above letter has purposely been omitted. Its publication might tend to center the attack of the country's many censors upon it, and result in the loss of engagements, something which THE CLIPPER *has no desire to do.*

MUSICIANS READ THE CLIPPER

Editor, NEW YORK CLIPPER.

Dear Sir:—Permit me to take this opportunity to thank you for your article printed in THE CLIPPER of May 25.

I was certainly surprised to note the wonderful results received therefrom. Within the past two weeks I have received over a thousand replies in the form of applications for openings which I have for musicians.

THE CLIPPER seems to be right on the job when it comes to accomplishing results, and I assure you that we appreciate your kindness.

Yours very truly,
Philip P. Neur.

Answers to Queries

London.—Madge Lessing did play in "Jack and the Beanstalk."

H. F.—Margaret Mather died at Charleston, W. Va., April 7, 1898.

C. I.—The Manhattan Beach Hotel, Coney Island, N. Y., was opened in 1880.

Scotch. — "Besides the Bonnie Briar Bush" was presented at Washington, D. C.

O. T.—John Frees was stage manager with Weber & Fields' "Pousse Cafe" company.

E. B.—William Bramwell was the leading man for Eugenie Blair in "The Ironmaster."

S. R. M.—The Maine Monument benefit was held at the Metropolitan Opera House, New York.

C. E.—The Barnum & Bailey Show played three weeks at Manchester, England, that season.

El. — "Enchantment" was a Kiralfy spectacle. It opened September 4, 1879, at Niblo's Garden, New York.

Acrobat.—William Hanlon, of the Hanlon Brothers, was killed by a fall from the trapeze at Clinton, Iowa, July 13, 1891.

May Irwin played the title role in "Kate Kip, Buyer" at Kansas City, Mo. Gussie Hart and Ned Wayburn were in the cast.

K. B.—"*Au Bain*" ("Suzanne at the Bath") was presented at Koster & Bials, New York. Adele Ritchie appeared as Suzanne.

E. F.—"Monte Carlo" was produced by Max Bleiman and Ed. E. Rice. Marguerite Sylvia, Josie Sadler and Marie Cahill were in the cast.

Mc.—Phyllis Rankin was the daughter of McKee Rankin and Kitty Blanchard. She was a member of the Weber and Fields company at one time.

S. M. L.—Agnes R. Behler was a member of the "Merry Widow Burlesquers" when they played "Lord Cork's Reception" and "Gay College Girls."

East.—Phoebe Davis was born in Australia and made her first appearance at the Baldwin Theatre, San Francisco, in 1881, in "Adolphe Challet."

Longacre. — The Olympia Amusement Company of New York was incorporated at Albany by Malvina Hammerstein, Charles Brownhold and A. L. Turka.

H. G. F.—Mrs. Fiske produced "A Bit of Old Chelsea" and "Love Finds the Way" (formerly "The Right to Happiness") at the Fifth Avenue Theatre, New York.

Sharp.—The Royal Italian Grand Opera Company, from the La Scala Theatre, Milan, Italy, played an engagement at Wallack's Theatre, New York, 23 years ago.

M. O. B.—A. J. Reach was the president of the A. J. Reach Manufacturing Company. He was a member of the old Athletics, and also owned the Philadelphia ball club.

Concert.—Anton Seidl died at New York City, March 28, 1898. Memorial services were held in the Metropolitan Opera House March 31. The body was cremated at Fresh Pond, Long Island, N. Y.

M. G. S.—Mme. Helene Modjeska was a native of Galicia. She came to America in 1876, and made her American debut in "Adrienne LeCouvreur" at the California Theatre, San Francisco, August 20, 1877.

O. N.—A version of "Camille" was presented at the Knickerbocker Theatre, New York, by Margaret Fuller. Joseph Haworth, Joseph Wheeler, Edgar L. Davenport, Aunt Louise Eldridge and Anna Daly were among the supporting cast.

Band. — John Philip Sousa composed "The Bride Elect," which was presented at the Knickerbocker Theatre, New York, with Albert Hart, Nella Bergen, Christie MacDonald, Frank Pollock Melville Stuart and Harry Luckstone in the cast.

Vaud.—The Elinore Sisters went to England in 1889 and returned to join Harry Williams' Own Company, which also included The Four Cohans, Waterbury Bros. and Tenny, Lawrence and Harrington, Beeson, Miles and Lulu, McPhee and Hill, Webb and Hasson, Emmonds, Emerson and Emmonds, Jones, Grant and Jones, The Three Polos, and Clarice Vance.

TWENTY-FIVE YEARS AGO

New plays: "Lost, Strayed or Stolen"; "The Week's Murder"; "The Liberty Bell."

Charles McCarthy was touring England in "One of the Bravest."

Lew Livingston was in Guatemala, South America, with The Circo Escoces.

Hammerstein's Olympia Roof Garden was opened.

P. T. Wright managed the Nashville Students, also Wright's Colored Comedy Co.

Harry and Bessie Houdini were producing "Metamorphosis."

Kid LaVigne beat Dick Burge at the National Sporting Club, London, England.

The Imperial Music Hall, New York, was renamed "Weber and Fields' Broadway Music Hall," the title suggested by Lottie Gilson.

Rialto Rattles

DID YOU EVER NOTICE

That when you go buy a suit you often go by a suit and go by several coming back!

WHO WAS

The cruel man sitting in the press box at the Palace, Monday, who referred to the last act as "Horlick and the Malted Milk Sisters?"

NOT IN NAME

Miss Roye was certainly Ruth-less in the way she went after applause and got it, in the next to the closing spot at B. F. Keith's main New York house this week.

AT THE PALACE

Ethel Barrymore, who used to play in "Sunday" and now is playing *on* Sunday, must smile when she hears "That's all there is, there isn't any more," used by at least two other acts on the same bill.

MINUTELY SPEAKING

Fred Carson, who is playing at the Campus Cafe, gives the information that Dominick, the midget who is employed downstairs, will lead the Anti-Prohibition Parade, July 4.

This looks as if they are starting off with a "small" chance of getting what they are going after.

THEY MADE HIM

Harry Howard, formerly of Howard and Shaw in vaudeville, was given a route of thirty-eight weeks in burlesque in "Grown Up Babies" with the promise that they would "make him."

"They made me," said Howard sadly. "I started in thirty-eight weeks ago with a tenor voice, and now I sing bass."

CHANGE YOUR ACT—

Or Back to the Woods, evidently must have made a hit with one theatrical producer and manager for "Up in the Haymow" has been changed to "Gertie's Garter," "Getting Gertie's Garter" and back to "Up in the Haymow." Why not change it to "Getting Gertie's Garter Up in the Haymow" and let it stay that way?

ONE DAY'S WORK—THAT'S ALL!

Eugenia Gilbert, of the Oliver Morosco forces, gives the following routine for the careful consideration of future Mary Pickfords:

Up at 6. Twenty minutes calisthenics, including combing the hair.

"Health" breakfast consisting of everything one does not like.

Riding lesson, both "fancy" and "Western." Good to settle breakfast.

Studio at 9, arriving via the end of street car strap and long hike.

Make up, receive the morning "bawl-out" and then spend twenty lively minutes dodging electricians shoving the lights around. Hoping the electric cables are equivalent to skipping the rope and much more zestful.

Remove wraps, sneeze, put them back on.

Sit down on "prop" chair; shooed out by outraged young man whose duty it is to rent "props" and take the comfort out of actors' lives.

Dash in on set at call of name. Receive cold stare and "No, no. Not now."

Hang around, try to keep out of everyone's road and dodge others doing the same thing.

At last. Just before lunch time. Before camera. Rehearse. This way. And that. Again. Once more. Then "camera." Retake. Another. Finally lunch at 3.

Do this remainder of afternoon and usually half of night. Much dodging, adjusting of make-up, and some acting.

Then between times crowd in swimming lessons, music, dancing, study, manicurist, hair-dresser, costumer and shopping.

And at all times look youthful happy and as fresh as the lily which toileth not.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

FORTUNE RAISED BY STAGE PEOPLE FOR BENEFIT OF ENGLISH SOLDIERS

Warriors' Day Fund Totals £115,140—All England's Entertainment Enterprises Combined in Big Drive for Funds for Ex-Service Men and Their Families

LONDON, June 20.—A check for £115,140, the total received through the entertainments' worlds' benefit performances on the recent Warriors' Day, was formally handed to Field Marshall Earl Haig by Lady Tree, last week. The money is for Earl Haig's Fund for service men. The formal presentation of the money took place in the foyer of His Majesty's Theatre before a small but representative group of professional people.

All England is unanimous in praising the innumerable actors, actresses, managers, theatre-owners, attendants, and in fact every person connected with the theatre and the motion picture industries, for their generous work on Warriors' Day that made this huge gift to the Warriors' Fund possible. Practically every public amusement place in the country from the largest theatre to the smallest hall, did its share to swell the Fund.

At His Majesty's Theatre, the meeting was presided over by Sir Arthur W. Pinero. Also present, besides Lady Tree, were Viscount Burnham, R. H. Gillespie, Chairman of the Warriors' Day Committee, Harry Claff, representing the V.A.F., Harry Marlow, representing the V.A.B.F. and I., George Grossmith, who was the chief organizer of the amateur entertainments on Warriors' Day, Mr. Arthur Collins, and Mr. Du Maurier, both honorary treasurers of the Warriors' Day Fund, Mr. Goodwin, representing the cinema industry, Mr. T. Cannon, representing the N.A.F.E., and several others of equal prominence in the various branches of the entertainments' world.

Sir Arthur Pinero, in the opening address, said in part as follows:

"So few are the occasions in these days when one may rejoice, it would be unwise to let slip the chance of making the most of such a happy occasion as that of handing over a cheque from the world of entertainment to the ex-Service men and their families.

"It would be ungracious to mention by name any of those upon whom the onus of carrying through Warriors' Day had fallen. While it is true that the heat and burden of the day had fallen upon a comparatively few individuals, everybody, every soul of every department of the world of entertainment, had shown such eagerness and wholehearted enthusiasm for the cause, that it was more fitting that the tribute to the ex-Service men should be given simply as from them all."

Earl Haig, after accepting the check, thanked Lady Tree and the persons present for their kind reception, and expressed his pleasure at meeting again the members of the original committee, with whom he had been associated previous to his departure for South Africa. He eulogized the generosity and sympathetic spirit of all those in the Warriors' Day movement and finished his address with the following words:

"I admire the generosity shown, particularly in these days, by the entertainment profession. When I consider that in the entertainment profession more than any other, perhaps, life is very hard, and when I find one and all coming forward to help ex-Service men so whole-heartedly, words fail me adequately to thank you all."

Several other addresses were made.

WANT "KING'S MISTRESS" BARRED

PARIS, June 20.—French film producers intend to ask the government to ban the German film "A King's Mistress," which is now being prepared in Berlin. The picture depicts scenes in the life of Gaby Deslys while she was the favorite of ex-King Manuel. While Gaby's morals may not have been Puritanical, friends of the Parisian pet say she showed all evidence of repentance in the latter days of her life, leaving the bulk of her fortune to the poor of Marseilles in hopes that it would save other girls from a tempestuous career such as hers.

Film critics here say it is lacking in good taste and that it is a pity Germany can't let sleep what was once so pretty and no longer exists. In the film world it is said that the author of the script offered it for sale in France last year, but failed to find a single producer who would offend the memory of the king's plaything.

2 "IRENE" SHOWS TO TOUR

LONDON, June 18.—Twelve companies, with nine different shows, will be sent on the road next season by Messrs. McDonald and Young. There will be two companies each, for "Irene" and "The Maid of the Mountains." "The Charm School," "Betty," "Going Up," "Daddy Long Legs," "Nothing But the Truth," "Peg O' My Heart" and "The Naughty Wife," will each have one company on tour. These will be sent out in the fall. At Christmas time, two companies of "Mary," will be sent on tour.

ROBERT LORAINE RETURNING

LONDON, June 17.—A cable was received by J. E. Vedrenne now playing here, from Robert Loraine, announcing his return from Bombay to appear in a London production.

MAY WITHDRAW ANIMAL BILL

LONDON, June 18.—The Performing Animals Prohibition bill may be withdrawn, as a result of a meeting held here between men representing the amusement industry and the promoters of the bill. It was agreed that no objection would be raised by trainers of animals to any proposal to license them, but that strong exception was taken to a bill which, at the instigation of hyper-sensitive and morbidly sentimental humanitarians, would, in its intention to safe-guard animals, inflict grave hardship upon a hard working and reputable body of men.

It was also agreed that a request should be made of the government for the establishing of a Committee of Inquiry, to investigate the alleged cases against trainers of performing animals, and after the report of the committee has been made, to then introduce any bill the promoters of this one, desire to.

LONDON EMPIRE IS SOLD

LONDON, June 18.—Hamilton Baines has secured the Empire Theatre on behalf of a Cardiff syndicate. The price for the site and the theatre is in the neighborhood of 400,000 pounds. It is the intention of the new owners to continue running the house as a first class variety theatre. The house will be remodeled and refurnished and on its re-opening will have a seating capacity of 3,000. The alterations will cost 175,000 pounds.

CANADA WANTS "REBEL MAID"

LONDON, June 18.—The producers of "The Rebel Maid," which is playing at the Empire Theatre here, has received a good offer to take this opera and its present company to Canada for a tour. The company is headed by Clara Butterworth, Thorpe Bates and Walter Passmore.

FILMS FOR DRAMATIC HOUSES

LONDON, June 19.—Two of the principal theatres in Manchester recently rang down their curtains on dramatic productions to become cinema houses. While there was a great demonstration at the Gaiety over the closing, the Royal closed without ceremony. At the fall of the curtain on "The Man From Toronto," Miss Iris Hoey, the leading lady, spoke briefly and expressed her sorrow that such a historic old house should be turned over to pictures.

At the Gaiety, where the two weeks' Stanley Houghton festival had just ended, Edwin T. Heys, general manager for Miss Horniman, reiterated his oft-expressed belief that a repertoire theatre could be made a commercial success in Manchester. He declared that efforts to maintain a repertoire theatre in Manchester would be continued in spite of the indifferent season enjoyed by Miss Horniman. After the audience had sung "Auld Lang Syne," and the National Anthem, the curtain was brought down for the last time.

STRIKE HOLDS UP PLAY

LONDON, June 20.—An actors' strike delayed the opening performance last week of "The Night at the Party," with Miss May Palfrey, at St. James' Theatre, settlement being made, however, and the play going on after a half-hour's wait.

The Actors' Association had refused to allow the members of the company to go on becouse Miss Palfrey was not a member of the Association, and had not signed the standard contract. She finally signed "under protest," for the run of the play, and the show went on. "The Night at the Party," which was written by Miss Palfrey's late husband, Weeden Grossmith, was a revival.

WANT MUSIC HALL DAY

LONDON, June 20.—A movement is now on foot among variety performers to have one day each year set aside as Music Hall Day, and thereby raise the sum of money needed each year for the Variety Artistes' Benevolent Fund and Institution. The V.A.B.F. and I., needs approximately £8,000 per annum to carry on.

The plan is to set one night aside each year, fifty per cent of the proceeds of that performance to be given to the Fund, and every actor to also donate one-half of his salary for that one night to the Fund. This would more than cover the amount needed.

MAKING COLORED FILM

LONDON, June 20.— British filmdom thinks it had scored over America again with a system of natural color pictures by a new process invented by J. Stuart Blackton. He is now working on a picture called "The Glorious Adventure," with Lady Diana Manners as the star to demonstrate his scheme.

Mr. Blackton admits that colored films have been made before but says that they have been limited to birds and flowers, etc., and were general short pieces.

"CHAMPION SINGER" IN JAIL

LONDON, June 19.—When found guilty of stealing chickens in the Wimbourne Court here, Edward Upward, who calls himself the "champion American singer," offered to sing for the court until his fine had been satisfied. Upward, having no money, was willing to satisfy the fine in that way. But the court declared it had no ear for music and sentenced Upward to hard labor. The "champion American singer" will dissipate his talent for a period in jail.

"WHO PAYS" AT THE COMEDY

LONDON, June 17.—The Repertoire Players at the Comedy Theatre, are playing this week in "Who Pays," a new play by Margaret Pedler.

Prominently cast are Misses Florence Buckton, Doris Lloyd, Grace Rose, Edith Hunter, Margot Drake; Messrs. Claud Allister, Eric Lugg, Felix Seel, Henry Kendall, and C. O. Adair.

"CHU-CHIN-CHOW" CLOSES IN JULY

LONDON, June 19.—"Chu Chin Chow" will continue to play at His Majesty's until the end of July, according to present arrangements. Oscar Asche has not yet chosen a title for "Mecca," that name having been banned by the Lord Chamberlain because it might offend Moslems under British rule. Apropos of the situation, Oscar Asche made the following crypt statement:

"When the word 'Mecca' is allowed to be used and advertised as the name of boot polishes, cigarettes, tooth pastes, and restaurants, and to be used and abused daily in the columns of the English Press, and yet banned as the title of a play which deals with it only with the greatest respect to its meaning, it is surely a case of straining at a gnat and swallowing a camel."

GRADING FILM SALARIES

BERLIN, June 4.—After an extended controversy with stars who demanded large salaries, German producers will now, it is reported, make an attempt to grade salaries according to the ability and the drawing power of the actors. Under this new system first class actors would get a maximum of 2,000 marks for a day's work, although they have been getting 5,000, and second class actors will get 1,500 marks a day. The average actor will continue to receive about 500 marks a day, though the "starvation wages" of supers will be increased somewhat. German film producers pay only for days of actual work and the average actor and super has only about fifteen a month.

NO MORE CHILD ACTORS

LONDON, June 19.—Under an Act of Parliament recently passed, no child under twelve years of age will be allowed to take part in any entertainment after August 8. Local educational authorities may issue license for the appearance of children under twelve prior to August 8, such licenses to extend beyond that date, but in no case for a period greater than six months.

PILCER RETURNING TO AMERICA

PARIS, June 19.—Harry Pilcer will soon return to the United States, having closed the little restaurant which he opened on a side street off the Boulevards after he finished his engagement at the Casino. Harry served jazz and champagne at 100 francs the bottle in his restaurant from 11 in the evening and did a roaring business for several weeks.

HILDA BAYLEY FOR PICTURES

LONDON, June 19.—Hilda Bayley, who scored a great success in "A Carnival in London," in which she appeared in a very daring costume, is playing the lead in a motion picture, entitled, "A Carnival in Italy," which is now being filmed.

BERNHARDT TO PLAY SPAIN

PARIS, June 18.—Mme. Sarah Bernhardt will appear in Spain shortly, giving three or four performances of "Daniel." She will also tour France with a series of lectures, prior to opening early in the Autumn with a new piece called "La Giliore."

FRED WARD BACKING ACTS

LONDON, June 19.—Among those who came here recently to book acts for American vaudeville is Fred Ward, European booking agent for the Shuberts, who is engaging acts for the new Shubert Advanced Vaudeville Circuit.

BOOKED IN THE U. S.

LONDON, June 20.—John E. Nester, Mollie Seymour and Nellie Norway, who entertained the American troops on the Rhine, have recently sailed for a twelvemonths' tour of the United States and Canada.

DAD FRAZER TO OPEN CAFE

LONDON, June 20.—"Dad" Fraser, late of Philadelphia, now of the Vaudeville Club here, is to open a cafe soon in Brussels.

Mercedes is going to Europe on July 16.

Ray Kossar will open a new single in vaudeville shortly.

The **Ryan Sisters** open at Bozart's Cafe, Atlantic City, July 4.

Vivian West has signed with **Mollie Williams** for next season.

Fox and **Vinetta** opened on the Loew time on Monday of this week.

Leo Carrillo will open in "The Love Chef" in Chicago on August 22.

The **Woodbine Sisters** are now playing at the Friars Inn, Atlantic City.

May Daly, "Mammy," has been routed for forty weeks over the Loew time.

O. V. Howland is playing with the Lewis Stock Company touring Nebraska.

Frances and **De Merle** broke in a new act at the Myrtle, Brooklyn, last week.

Grant Martin is playing with the Robertson Stock Company in Wisconsin.

Ama Avery has accepted an engagement at Charleston, W. Va., for the Summer.

Lee Stampner arrived in New York last week and will open her act here shortly.

Lou Holtz is trying out a specialty at the Audubon the last half of this week.

Ross Wright, pianist, is now playing for Walter Baker at Beechwork, Long Island.

Florence Moore is having two songs written for her by Stern-Marks-Haymond.

Natty Whitestone of the **Mercedes** office will spend the Summer up in New Hampshire.

Ehrlich and **Winston** are opening in a new act the last half of this week out of town.

Thomas Gavigan is back at the Hamilton, assisting Jim Travers in managing the house.

Vern Griffith will be seen in an act with George Barnett soon; placed by **Harry Walker.**

Whiting and **Burt** are having an act written by Stern-Marks-Haymond for use next year.

Nat Burns and **Billy Lorraine** have left New York and are now playing the Interstate time.

Haig and **Lavere** have been routed by **Phil Morris** for thirty-five weeks on the Keith time.

Edythe Baker has been signed by Ned Wayburn to appear in a new production next season.

Florence Mackie has been booked by **Harry Walker** for Jack De Winters "Mummies."

Victor Herbert is spending the summer at his country home in **Lake Placid** in the Adirondacks.

Olga Carmen, harpist, is now arranging a new act in which she will be seen in vaudeville soon.

Frank Fay's "Ladies of the Jury" has been signed for vaudeville by the Shubert's for next season.

Bernard Daly, the Irish tenor, is playing the Grand Opera House this week, booked by **Bruce Duffus.**

Johnny Dooley opened on the Keith time at Newark this week; he goes into the Palace shortly.

James Thornton is headlining at the Globe Theatre, Philadelphia, this week on the Sablotsky time.

ABOUT YOU! AND YOU!! AND YOU!!!

Espe and **Dutton** have reunited and will open this week on the Keith time in Newport and Cambridge.

Ernie C. Brown is playing this season with the Holborn Davis Stock Company now touring Illinois.

Percy Oakes, of Oakes and Delour, was recently initiated as a member of the B. P. O. Elks, No. 1.

The **Dolce Sisters** are playing Louisville, Ky., the last half of this week. Neil Helvia is at the piano.

Noel Coward, the English actor and playwright, has arrived from England on his first trip to America.

Gus Sun is on a fishing party in Ontario, Canada. With him are Jack Fox, Charles Olson and Coney Holmes.

Miss Fern Rogers, with a pianist, opened in Jamaica last week in a new act written by Stern-Marks-Haymond.

Bernard Grossman will write the lyrics for Charlotte Greenwood's next season's production of "Poor Letty."

Bert Sheppard, who played at the Palace last week, opens on the Fox time at the Folly in Brooklyn June 27.

Charlie Adams, formerly with Ernestine Myers, is breaking in a new single at the Orpheum in Brooklyn this week.

Mabel Burke is rehearsing a new act at the Fifth Avenue Theatre; the old one will be sent out with new people.

Esther Irwin Wood played a week at Healy's Boston, and transacted a business deal for Harry Walker, last week.

Jeanette Kayton has been placed with Bobby Dare by **Lillian Bradley.** Act played Brooklyn for a break-in last week.

Marie Wells has been engaged for one of the principal parts in the "Merry Widow" which Savage is producing next season.

Dingle and **Delaney, Roy** and **Ruddick, Sarah Jones** and the **Tip Top Four** are appearing on the Walton Roof, Philadelphia.

The **Gilmore Sisters,** Janet and Billie, will open on the Loew time in about four weeks in their acrobatic roller skating act.

Ed Hutchinson, of the Gus Hill office, is casting a new revue for the Shelburn, at Brighton Beach, through the **Harry Walker** office.

Pam Lawrence, Dorothy Brower and the **Wynn Sisters** lately joined "Melodies and Steps." The act is playing Greenpoint this week.

Sam Freed, formerly of the original New York "Tavern" cast, has returned to New York after a brief vacation in the Adirondacks.

Gwen Nelson, the Australian Crawler, broke in a new act out of town last week with Jack Haskell; placed by **Lillian Bradley.**

Isabel Alden has been added to the cast of the new Hatton comedy, "Madame Milo," which the Messrs. Shubert will produce.

Ivan Bankoff returns to vaudeville, playing the B. F. Proctor Theatre, after a successful season with the "Greenwich Village Follies."

The Goslyn Sisters, with Dean Moore at the piano, opened at the Crotona last week in a new act written by Stern-Marks-Haymond.

Eddie Nelson, of Nelson and Chain who is now appearing in Sunkist, has signed with the Shuberts to appear in vaudeville next season.

Harry Abrams closed July 20 with Billy Sharpe's "Twentieth Century Review," having played continuously for twenty-four months.

Nanette Flack, prima donna at the Hipdrome last season, has had the offer of a re-engagement for next season; direction of Leslie Morosco.

Mrs. Ann Swinburn Schirmer, widow of Rudolph E. Schirmer, and formerly of light opera, was married last week to J. Philip Benkard, a broker.

Evelyn Cunningham has been routed over the Loew Circuit through **Charles J. Fitzpatrick,** and will open at the Metropolitan on July 11.

Jeanne Devereaux, who was leading lady with the Orpheum Stock Co. at the Orpheum theatre in Montreal, has closed with the organization.

Glenn Condon, editor of the *Vaudeville News,* left New York for his home in Tulsa, Oklahoma, last week, where his mother is seriously ill.

"The Street Urchin," a violin vaudeville single, has been booked over the Loew time by **Abe Feinberg,** and will open in Baltimore on July 11.

Belle Baker is playing a full week at the Columbia theatre in Far Rockaway this week. The rest of the show splits on Monday and Thursday, as usual.

"Annabel," a new act done by **Phil Morris,** opens the week of June 27 at Proctor's Mt. Vernon. It has six principals and is in three scenes.

Eddie Hayden O'Connor has been engaged to write new acts for **Franklyn B. Hale, George Piddington, Russell** and **Fletcher** and **Doolan** and **Crowley.**

Chrystal Herne, who appeared in "The Acquittal," will appear in "The Elton Case" at Asbury Park, July 4, through the courtesy of George Broadhurst.

Vivian Connors, the little star of "What's in a Name," is going out in a sketch with three other people. The act was written by Harry Humphrey.

"Cy" Levine, who played in a number of New York cabarets, is now in Baltimore on a vacation, and will enter vaudeville with a female partner next season.

William Oppenheim, stage door keeper of the Riverside Theatre, New York, mourns the loss of his wife Lucy, who died June 11, 1921, after a long illness.

Beaumont and **King** closed on the Sun time at Cincinnati last week, and are taking a few weeks' vacation in New York before opening up on the Keith time.

Holden and **Graham** sailed for England last Saturday on the S.S. Columbia. They will make a tour of the Moss & Stoll Circuit, opening at the Salford, at Manchester, July 4.

Stan Stanley makes his first reappearance in New York in a year this week at the Coliseum. He will play the Jefferson the latter half of the week and then goes to the Palace.

Oakes and **Delour,** formerly with Annette Kellermann, open with their singing and dance turn on the Poli time in August. The act, called "The Rummage Shop," has a cast of four.

William Marshall, manager of the Jefferson Theatre, was taken suddenly ill last Wednesday, and collapsed in the morning. He was able to resume work in the evening.

Henry W. Savage is expected to arrive in New York in ten days and will start immediate preparations for the production of the "Merry Widow" which he will produce next season.

Daley, Mack and **Daley** open their next season on the Keith time August 29 at Buffalo; they are booked solid until the close of the season finishing their route at Keith's Washington.

Chas. K. Harris, having finished six new songs for next season, has also written three motion picture scenarios entitled "A Woman Without a Heart," "Gamblers All," and "The Wasters."

Mlle. Vildhelda, who was premier dancer at the Royal Opera House, Copenhagen, for two seasons, and a winner of the Danish national beauty prize, will dance in the Greenwich Village Follies of 1921.

Margie Corcoran and **Ruth Dean** who lately closed with the Donna Montran Bathing Beauties act, will take a few weeks' rest before opening in a production under the direction of Tom Rooney.

Adele Rowland, who created the role of the French maid in "Ladies' Night," at the Eltinge Theatre, has resumed her part in the play after having created a similar role in "Gertie's Garter," in Chicago.

Fred Whitehouse, and **Grace** and **Howard** have arranged an afterpiece, which they will do on all bills, called "Flower Shop," when they have completed their own acts. Both acts have been routed together.

The **New England Singers** will have completed forty-four weeks with "'Way Down East" when that picture closes. The members of the New England Singers are Sherman, Mills, Cochran and McPherson.

Trilby Clark, who posed for the official Australian war posters, and later won the Golden Apple beauty prize awarded to the prettiest girl in Australia, will be in the cast of the Greenwich Village "Follies of 1921."

Eileen Van Biene, the English actress who appeared in this country in "Maytime," will be the leading lady of a summer stock company which will open June 27 at the Town Hall in Provincetown, Mass.

Therese Quadri, who closed recently with "Cornered" in which Madge Kennedy was featured, is taking a summer vacation and has been placed by Leslie Morosco for one of Henry W. Savage's companies for next season.

E. Lyall Swete, who directed "Clair de Lune" in which he played an important role, sailed for England last week aboard the *Aquitania;* he will return in the fall to make a new production of "Mecca" for **Morris Gest.**

Marcelle Fallet, the French violinist, closed a successful season on the Keith time at Boston, last week, and will take a month and a half's vacation in the Catskills prior to her opening on the Orpheum time in the Fall.

Louise Groody, who played in "The Night Boat" last season, will be seen in New York next season in a new musical comedy which has been written by Anne Caldwell and Jerome Kern for production by Charles Dillingham.

Overholt and **Young,** who have been playing the Fox and Loew time around New York for some time, left Sunday last for Boston to play a few weeks for Loew prior to their opening at Baltimore on the Loew Circuit with thirty-five weeks to follow south and west.

BURLESQUE

AM. FRANCHISE CHANGES FOR NEW SEASON

SEVERAL OTHERS TO BE MADE

A number of changes took place here last week among the franchise owners on the American Burlesque Circuit.

Ben F. Kahn purchased last week a half interest in the "Cabaret Girls" from Mike Kelly. The deal was closed Thursday. Kahn will remain a partner with Kelly for the next three years, the life of the franchise.

Kelly will manage the show as well as work in the last part of the show. He will present the "Girl in the Bottle." Harry Finberg will be the agent.

Kahn is the lessee of the Union Square Theatre, New York, where he has been operating the past seven years one of the leading stock burlesque houses of the country, a house that remains open fifty-two weeks a year. He is an old time showman. His first burlesque experience was as general manager of Weber and Rush, some fifteen years ago. Max Spiegel was in the office of that firm at the same time. Kahn is considered one of the most successful of burlesque managers. He made a success of the Union Square after others had tried and failed. This is the first time he has taken an active part in any show on either of the large burlesque circuits and he did wisely in selecting for a partner Mike Kelly, as Kelly has always brought his show home a winner at the end of the season and up among the first lot of shows. Kelly has been in partnership with I. H. Herk and Frank Damsel in the past.

Another franchise changed hands as "Some Show Co." on the American Circuit owned by Barney Gerard was transferred to Joe and Frank Leavitt. The franchise has three more years to run. In connection with the sale, Mr. Gerard issued the following statement: "Owing to the high cost of operating the show and the general unsettled conditions of business I have decided to reduce my activities to a minimum and devote myself exclusively to "Follies of the Day" and "Girls de Looks." In severing my connections with the American Circuit, I do so with regret as my associations with them have always been of the pleasantest and I feel that under the guidance of Mr. Herk they have a very bright future.

Leavitt formerly held a third interest with Joe Oppenheimer in the "Broadway Belles" on this circuit. Oppenheimer came to New York and purchased Leavitt's interest last Wednesday and will handle the show himself the coming season, according to the present arrangement. He has renamed the show "Miss New York, Jr."

JIM BENNETT WITH HERK

Jim Bennett will not be with Joe Wilton's show next season on the American Circuit, but instead has been signed by I. H. Herk for one of Herk's shows on the Columbia Circuit.

MARY McPHERSON ON VACATION

Mary McPherson left for home in Pittsburgh last week, where she will remain for the summer. Miss McPherson is booked with Harry Thompson's "Girlie Whirl" show next season.

SAM SCRIBNER RETURNS

Sam A. Scribner, general manager of the Columbia Amusement Company, returned to New York Monday, after a three weeks' motor trip to Brookville, Pa.

BURLESQUERS ON VACATION

OKAUCHEE, Wis., June 18.—A number of burlesque managers and performers are stopping at Bob Schonecker's Anglers Hotel and bungalows. Among those are Mike Kelly, Jack Healy, Harry Seymore, Bob Schonecher, Earl Sheehan, Art Weinberg, Danny De Mar, "Big Six" McCormack, Georgie Stone, Max Micheals, Dot Barnett, Billie Barnett, Rose Allen, Lottie Lyons, May McCormick, Eddie Rosen (comedian), Carl Delorto, Florence Tanner, Irene Tanner, Joe Landes, Lilly Russell, Edna Raymond and Bertha Startzman.

Earl Sheehan is singing in the cabaret at the Anglers Hotel, while Landis and Delorto are playing the violins.

BABY BOY FOR HOWARDS

LAKEWOOD, N. J., June 16.—A baby boy arrived at the Paul Kimball Hospital today. The parents are Mr. and Mrs. Benny Howard. Mrs. Howard was formerly Ethel DeVeau, last season soubrette with one of Harry Hastings' shows on the American Circuit. Mother and baby are doing fine.

CHANGES IN KAHN CAST

Helen Adair closed at Kahn's Union Square last Saturday night. Eddie Welch will close this Saturday night. Jessie Reese's engagement has been extended to August 1, when she will rest a few weeks before starting rehearsals with James E. Cooper's "Hello, 1922."

BOOKED FOR GAYETY

Lou Dedelsheimer has booked the following for stock at the Gayety, Philadelphia, next week. Billy Kelly, Bob Gerard, Burton Carr, Emma Kohler, Vi Bohlan and Eugene LaBlanc. It is for only one week.

PROCTOR TO MANAGE PALACE

William Proctor, who managed the Gayety Theatre, Boston, a Columbia Amusement Company house last season, will manage the Palace in Baltimore next season, which plays the attractions of that circuit.

RAYMOND IN BAKER ACT

Chas. Raymond will go with Bert Baker's act in vaudeville again next season, which opens early in September. Raymond left for his home in Kentucky last week where he will remain for the summer.

BOOKED ON LOEW TIME

Buelah Kennedy and Billie Davies will open on the Loew Time next week around New York for four weeks. They have contracts for thirty weeks over the Orpheum Time to commence in August.

LANG & SAUNDERS BOOKED

Lang and Saunders, a sister act, who are booked to go with one of Bernstein and Gallagher shows next season, are working in cabaret at the Bay Shore House, Bay Shore, L. I.

BEATTY SIGNS MISS RUSSELLE

Lilliam Russelle, an ingenue soubrette, has been engaged by E. Thos. Beatty for one of his shows next season. Miss Russelle is new to burlesque.

THE HOWARD CLOSES

The Howard, Boston, closed its season last Saturday night. The house has been playing stock burlesque the last six weeks and had a successful run.

GERTRUDE ANGEL OUT OF SHOW

Gertrude Angel, one of the principals of Jean Bedini's "Peek-a-Boo," left the show last week.

COOPER SHOW ROSTERS ARE COMPLETE

CASTS FOR FOUR SHOWS ENGAGED

The roster of James E. Cooper's four shows on the Columbia Circuit next season will be: "Folly Town," Gus Fay, Lynn Cantor and Johnny Walker featured, California Trio, Lester Dorr, Jim Holly, Lucile Harrison, Edith Murray, Lillian Isabelle and Leda Walker. Joe Edmonston manager, Louie Franks agent and twenty girls.

"Big Jamboree" Frank Hunter, Frank Silk, Jack Gibson, Carlton Four, Lilla Ricards, Helen Andrews, Anna Thornton and Mildred Holmes. Louie Oberworth manager and twenty girls.

"Keep Smiling," Bert Lahr, Harry Kay, Charles Wesson, Three Jolly Bachelors, Adele Ferguson, Barry Melton, Emily Gryer, Mercedie Fay and a Fire Dancer. Marris Wainstock will be the manager. Twenty girls in the chorus.

"Hello 1922," Scotty Friedell, Barney Dorcey, Murphy and Adams, Don Trent, Franz Marie Texas, Gertrude Lavetta, Jessie Reese and May Mack. A novelty act is to be engaged for this show. Dave Posner will be the manager. Twenty girls in the chorus.

Harry Strouse's "Pell Mell" company includes Billy Kelly, Chas. Hack, William J. Kellum, Billy Pitzer, Lew Howard, Mabel White, Lucile Arnold, Mildred Franklin and Walker Howard and Walker. Executive staff are Harry Strouse manager, Charles Rielly agent, Jim Shea, carpenter, Pete Coats, electrician, Lew Howard props and W. J. Lippers, leader.

Jacobs and Jermon's "Flashlights of 1921" include McAllister and Shannon, Jimmy Slater, Lillian Lester, Moore and Eastman, Olgar Woods and Harry Johnson. Ira Miller, manager.

Rube Bernstein's "Broadway Scandals," formerly the "Follies of Pleasure," Clyde Bates, Henry "Gang" Jines, Major Johnson, Lew Browne, Jimmy Hamilton, Dorothy Barnes, Vinnie Phillips and Mae Kennis. Executive staff: Irving Becer manager, Dick Simons carpenter, Fred Stanley propertyman and Chas. Lester electrician. Leo Stevens will stage this show.

"TIDDLE DE WINKS" MOVES

The "Tiddle de Winks" musical show, which has been playing the Wilson Theatre, West New York, N. J., closed there last Saturday night, and left for Norwich, Conn., where they are booked for a run at the Strand Theatre. Frank Mackey, Jimmy Francis, Dave Shafkin and several others opened at the Wilson on Monday.

CAROLINE WARNER SIGNS

Caroline Warner, who closed her season with George Jaffre's "Joy Riders" the middle of April, joined Eddie Cantor's show in Cleveland a week later. She closed her season several weeks ago in Atlantic City. Miss Warner has signed again with Cantor for next season.

ROYCE IN HOSPITAL

CHICAGO, Ill., June 21.—Billy Royce, burlesque comedian, was operated upon at the American Theatrical Hospital, a victim of appendicitis. He is improving rapidly and expects to leave the hospital the last of June.

BURKE & LILLETTE CANCEL

Burke and Lillette have cancelled their contracts with E. Thos. Beatty for next season.

KAHN'S UNION SQ. SHOW WITH BILLY SPENCER IS CLEVER AND AMUSING

Last week Billy "Grogan" Spencer returned to Kahn's Union Square Theatre, after a two years absence, sharing the principal comedy parts of the show with Joe Rose. Many of the old timers welcomed his return. His engagement is for three weeks.

Spencer staged the show, which was in two parts. He called the first part "Two Old Pals" and the burlesque "Whirling Around." Both were composed of bits and numbers.

Spencer as "Grogan" is doing the character as he has always done it and is working with his old time speed. Rose, working opposite Spencer, portrayed the "Dutch" role in his usual good way. These boys worked well together, although the bits were old, they got them over satisfactorily.

Joe Lyons handled the straight part cleverly, while Johnny Kane did the juvenile and several character parts finely. Eddie Welch did Sheriff Catchum.

Frances Cornell did Mrs. Grogan capably and sang "Alabama Moon" and "America" exceptionally well.

Kitty Warren as the soubrette cut up capers in the bits and wowed her two numbers "Heaven is Like Dixie" and "Spread Yo' Stuff" over, so that they liked them out front.

Margie Pennetti did the widow in an enticing manner and put her "Love Birds" and "A Baby in Love" numbers over nicely.

Helen Adair did finely as Mrs. Souse and sang "All By Myself" prettily and with good effect.

Jessie Reese did very well in the several scenes in which she appeared and sang her one number, "The Love a Gypsy Knows," masterly. Miss Reese wears a dandy make up and looks real sweet.

In the "golf" bit there was plenty of fast cross fire comedy offered by Spencer and Rose, with Lyons working "straight."

The "suicide" bit was done by Spencer, Rose and Miss Pennetti.

The "husband and wife" bit was taken care of by Spencer, Rose and the Misses Cornell and Adair. There were several good laughing scenes in this bit that the comedians worked up nicely.

In the "pocketbook" bit Spencer, Rose, Welch and Miss Reese did very well.

The "watch and money" bit pleased as Spencer, Rose, Kane and the Misses Warren and Pennetti did it.

The "hold up" bit was taken care of by Lyons, Welch and Miss Warren.

The "taking care of the valuables" bit offered amusement as Spencer, Rose, Lyons and the Misses Cornell, Reese, Pennetti and Adair gave it.

"Ring the bell" bit pleased with Spencer, Rose, Kane, and Welch working in it.

The "Give it to me" bit was well done by Spencer, Rose, Lyons and Miss Pennetti.

Miss Cornell assisted by the chorus offered a pretty march in her number "America," which closed the show. The girls danced well in pairs, of dances of different nations in this number.

Kahn had a good size house for a warm Summer night and Tuesday was an exceptional one. SID.

EVERIA SONTAGUE MARRIES

Everia Sontague, last season prima donna of the "Parisian Flirts," and Matthew B. White were married last Wednesday in the Little Church Around the Corner in New York. Mr. and Mrs. Chas. Robinson stood up with them. The couple took a wedding trip to the Delaware Water Gap.

THE MURPHYS IN VAUDEVILLE

Danny Murphy and Lillian Murphy have been engaged by B. F. Kahn to open at the Union Square, August 1. Murphy will take Joe Rose's place. Rose closes on July 30.

ARTHUR MAYER SIGNS

Arthur Mayer signed a contract Monday as a featured comedian with Harry Thompson's "Whirl of Girls" on the American circuit this season.

BARCLAY IN VAUDEVILLE

Don Barclay and Jack Gibson are breaking in a new vaudeville act. There is a girl also in the act.

GILLEN AT STARLIGHT PARK

Tom Gillen has been engaged as director and announcer of Star Light Park, the Bronx.

MELODY LANE

BOSTON MUSIC MEN INDICTED ON SONG PIRATING CHARGE

Charles H. McGlue and Augustus H. Sullivan, Both Known in Publishing Business, Charged with Counterfeiting Sherman Clay's Song "Whispering"

Charles H. McGlue, former head of the New England Music Co., a Boston jobbing house, and Augustus H. Sullivan, also connected with a music house in Boston were indicted by the Federal Grand Jury last week for alleged counterfeiting of the song "Whispering," published by Sherman, Clay & Co. of San Francisco. The finding of the indictments marks the first step toward cleaning up the practise of music counterfeiting or pirating, as it is called, which is said to have run into gigantic proportions and to have cost music publishers a fortune.

The first intimation that counterfeit copies of popular music were being printed and sold was received from Boston where a representative of Sherman, Clay & Co. found copies of the song "Whispering" in a store with which he had never done business.

Thinking that his firm had sold music in his territory without his knowledge he took it up by mail and was surprised to learn that no copies had ever been supplied to this store and an investigation was thereupon started.

Through long circuitous routes the music was traced.

Representatives of New York publishers were instructed to go about the New England towns and purchase copies of the reigning song hits. This was thoroughly done and as the result of the canvass it was found that thousands of copies of pirated music had been disposed of. "Whispering" was the first number found to have been counterfeited. "Humming," the T. B. Harms' song, was next found and later the Waterson, Berlin & Snyder number "Bright Eyes" was discovered.

The method of distribution was found to be a complex one. Music had been printed and sold in small quantities among the little dealers but large quantities were used in exchanges and in this manner the actual number of copies of counterfeited music that has been printed and sold can only be estimated.

While actual trace and records of over 100,000 copies of the music has been found, E. C. Mills of the Music Publishers' Protective Association, who has had the matter in charge and has given much time to the investigation, stated that in his opinion the actual number of copies which have been printed during the past few months will amount to over one million copies.

The counterfeit copies of the music found throughout New England are excellent reproductions of the originals and only by careful scrutiny can they be distinguished from the genuine copies.

Small dealers, it is said, were supplied with copies at a price slightly lower than could be obtained through the regular trade channels and the music traded with the jobbing houses and large dealers was supplied at rates said to be so close to the regular price as to allay any possible suspicion.

It is believed that the music reproduction practise is not confined to the east but is also in existence in the middle west and the music men's organization is planning a drastic campaign to stamp out the evil.

The confession of the printer who duplicated the "Whispering" number is said to have been obtained as well as the statements of numerous dealers who handled pirated numbers and this evidence was submitted to the grand jury and the indictments followed.

E. C. Mills of the Music Publishers' Protective Association has been in charge of the investigation and has devoted the greater portion of his time on the matter since the discovery of counterfeit music early in May.

LITTLE RETURNS TO COAST

Ed. Little, manager of the music publishing department of Sherman, Clay & Co., the California house, returned to the Coast on Saturday of last week. Little was called East on account of the pirating of the song "Whispering."

BENEFITS BY GOLDMAN BAND

A musical concert was given by the Goldman Concert Band, conducted by Edwin Franko Goldman, at Ellis Island, on Tuesday evening, June 21. The band will also give a concert at Bellevue Hospital on July 19.

ROSE IS RICHMOND MGR.

SAN FRANCISCO, Cal., June 20.—Charles Rose has been appointed Western representative of the Maurice Richmond Music Co. and has opened offices in the Pantages Theatre building.

WEIL IS CHICAGO MANAGER

Milton Weil took charge of the Chicago office of Irving Berlin this week, replacing Harry Pearl.

MARGIE WELMAN IN PROF. DEPT.

Margie Welman, who until recently did a single in vaudeville, is now in the professional department of Waterson, Berlin & Snyder.

JOHN KEIT COMMUTING

Joe Keit is commuting this Summer and with his family is living at Far Rockaway.

CLAIMS "LAST WALTZ" SONG

Adorjan Otvos, a Hungarian composer, who recently came to this country to have us become acquainted with his music, which he says "has been the talk of Europe," has decided he will take in the various musical shows and learn just what kind of music Americans like best before attempting to introduce any of his own compositions.

The "Last Waltz," playing at the Century Theatre, was one of the first shows he attended. That was a few nights ago. To his amazement he says that one of the first songs he heard was one of his own which he had hoped personally to introduce in this country. The only thing different is the name, says Mr. Otvos, who has engaged counsel to find out why "Hooray for the General" in the play is being used without his permission.

The real name of Mr. Otvos's song, translated, is "I Must See My Girl Today." He says he doesn't object to them using the piece, but they changed the name and it appears on the program that it was composed by Al Goodman.

At the Shuberts' office yesterday it was stated Mr. Otvos sold the European rights in Vienna to M. Bard, who sold it to the United Players Company of America, who in turn sold it to the Shuberts.

Mr. Otvos says Mr. Bard had no permission to sell it outside of Europe.

MAX DREYFUS IN EUROPE

Max Dreyfus, of the Harms Company, is spending the Summer in Europe.

"BLUES" INJUNCTION DENIED

The temporary injunction asked by Frederick V. Bowers, Inc., song publishers, restraining Perry Bradford, the colored song writer and publisher, from publishing and selling the song "Crazy Blues," and also asking that thirteen mechanical companies be restrained from paying Bradford royalties on the song, was denied last week by Justice Learned Hand in the United States District Court.

Judge Hand granted the motion made by Bradford's attorneys, Schechter & Lotsch, to dismiss in part the bill of complaints against the United States Music Company, the Standard Music Company and the Q. R. S. Company. The remainder of the defendant's motion to dismiss was denied without prejudice.

Perry Bradford, by the order of the Court, must file a $4,000 bond to secure the plaintiff in case of any judgment entered when the case comes to trial, and Bowers must file a bond to protect Bradford for any premiums he must pay the surety company on the $4,000 bond.

According to Bowers' complaint, he alleges that the "Crazy Blues" is an infringment on a song entitled "The Broken-Hearted Blues," which Bradford sold to him on a royalty basis in 1918. Bowers, however, neglected to have the "Broken-Hearted Blues" copyrighted, saying that it was an oversight on his part, due to "changes in the personnel of the employes of his firm." Bradford, on the other hand, has the "Crazy Blues" copyrighted, and two copies of it are deposited in the Copyright Office in Washington.

"Crazy Blues" has had a big sale, having been recorded by practically every mechanical company in the country.

Max Kortlander, of the Q. R. S. Company, attempted to set up a counter claim against Bradford, although he was named as one of the co-defendants in the action, claiming that Bradford had sold him a song called "Wicked Blues," which was the same as "Crazy Blues." Judge Hand dismissed his claim, saying it was not part of the complaint.

The Victor Talking Machine Company is reported as being anxious to have this case fought out to a final decision in the courts, so that it will establish a principle in cases of this kind. The Victor people are said to be interested in knowing the status of a publisher who does not copyright a song until over two-and-a-half years after first publication.

NEW COMPANY FORMED

Harney, Downes & Baskette are the latest addition to the ranks of New York music publishers. The first song released by the new firm is "California" and Jack Mills is selling agent for the new firm.

"SMILING" SONG PLACED

"I'll Be Smiling When You're Crying," a new novelty number by Phil Moore, Frank Williams and Fred Meade, has been placed for publication with the Joe Morris Company.

WINSLOW ON VACATION

Max Winslow, of the Irving Berlin Music Co., is spending a month's vacation in the Thousand Islands with Henry Bergman.

JAZZ BAND WRITES SONG

The Dixieland Jazz Band, playing at the La Marne, Atlantic City, is featuring a song composed by themselves, entitled "Some Rainy Night."

BERLIN GETS "BLUE MOON"

Irving Berlin, Inc., has secured from Kendis & Brockman the new novelty number, "Once in a Blue Moon."

PHIL MOORE WITH MORRIS

Phil. Moore has joined the sales department of the Joe Morris Music Company.

INFRINGEMENT SUIT STARTED

Alleging that Louis Hirsch's song, "Learn to Smile," the hit of the George M. Cohan musical show, "The O'Brien Girl," is an infringement of the song "Love Has Wings," Edward B. Marks, as assignee of the copyright of the number, has brought a suit against Max Dreyfus and five other partners in the music publishing business in West Forty-fifth Street, under the trade name of the Victoria Publishing Company.

"Love Has Wings" was written by Emmerich Kalman, and was a portion of the musical score of "Mme. Sherry," in which Mitzi Hajos appeared. Marks alleges that the melodies are practically identical with the exception that "Love Has Wings" is written in waltz time while "Learn to Smile" is a fox-trot.

Marks asks for an injunction and damages for the alleged violation of copyright.

MUSIC MEN ELECT OFFICERS

The National Association of Music Publishers, which held its annual convention in New York last week, elected a new set of officers for the coming year.

They are as follows: President, George Fischer, New York; vice-president, E. F. Bitner, New York; secretary, E. T. Paull, New York; treasurer, Harold Flammer, New York. Board of directors: C. A. Woodman, Walter Fischer, Charles K. Harris, Isadore Witmark, Walter M. Bacon, W. L. Coghill, Michael Keane, Edward B. Marks, J. M. Priaulx, J. T. Roach, M. E. Tompkins.

JAZZ IS SOME GOOD

WASHINGTON, June 20.—Jazz has been labelled by scientists as nerve-racking, but it soothed the crowd in the Virginia Theatre here when a motion picture film exploded today. When the smoke spread through the house there were signs of a panic but John Bryan, the pianist, played a lively jazz selection and quieted the 100 movie patrons. They made their way quietly to the street and returned later when the house had been cleared of smoke.

CHRIS. SMITH WRITING AGAIN

Chris. Smith, writer of "Balling the Jack" and other songs, has placed with the Triangle Music Publishing Company a new blues number, entitled "Daddy, Your Mama is Lonesome for You." James Durante and Bob Schafer collaborated on the song.

"BLUSHES" RELEASED

"Blushes," a novelty number, which is already on several records, will be published this week by the Ed Raymond Music Company.

MATZENAUER TO WED

MUNICH, June 19.—Mme. Margarete Matzenauer, mezzo soprano with the Metropolitan Opera Company in New York, will once more walk under the nuptial bower. She will be wed next Saturday in Carlsbad to Floyd Clotzbach, formerly of New York. Mr. Clotzbach's name does not appear in the City Directory here.

Mme. Matzenauer was to have appeared in New York at the testimonial concert to Andreas Dippel at the Metropolitan, shortly after the close of last season. She sailed suddenly for Europe, however, because of the illness of her mother, who was abroad, and was unable to appear at the benefit. Mme. Matzenauer's New York friends had no knowledge of the romance which awaited the mezzo soprano and were surprised at the news.

Floyd Clotzbach will be the second husband of Mme. Matzenauer, who was formerly the wife of the Italian tenor, Ferrari-Fortana. One child was born of this union. Shortly after the outbreak of war there were reports current that trouble had entered the union because of their different sympathies. Despite the denial of these rumors, they continued for some time until the couple were finally divorced.

DROP IN AT OUR NEW OFFICE, 1658 BROADWAY — SUITABLE SONGS FOR ALL ACTS

POSITIVE INNOVATION — FITS ALL ACTS — TRY THIS UNUSUAL FOX-TROT BALLAD

Lyric by HAROLD G. FROST

IT MUST BE SOME ONE LIKE YOU

Music by CHARLEY STRAIGHT and ROY BARGY

Moderato
Vamp
Voice
Since I lost you I have been so lone - ly, I need a pal, dear, whose heart is true If I can
Rec - ol - lec - tions bring me on - ly long - ing, I'm sad and lone - ly, what shall I do? If I can
find a sym - pa - thet ic heart to love me, It must be one who's just like you.
ev - er find an - oth er pal to woo, dear, It must be one who's just like you.
CHORUS
It must be some - one like you, Someone with true eyes of blue; I've seen the rest, dear, best, dear,
But I con - fess they can't com-pare with you. It must be some - one like you, Someone whose heart
will be true. And with your smile, your style, to love me all the while, It must be some - one like you. It must be you
D.S.

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GREATEST "MOTHER" SONG EVER WRITTEN — APPLAUSE WINNING WALTZ BALLAD

THERE'S ONLY ONE PAL AFTER ALL

Lyric by HAROLD G. FROST

Music by F. HENRI KLICKMANN

Valse Andante
INTRO.
Voice
A pal in need is a pal in - deed, But there's on - ly one pal life can hold To
The years have flown like the pals I've known, And there's on - ly one thing left to do; I'll
share your schemes and beau - ti - ful dreams With a heart of pur - est gold
jour - ney back to the rose covered shack And the pal who's al - ways true.
CHORUS
When the girl pal you knew makes you lonesome and blue, And your pathways are drifting a-part, When the boy pal who'd
lend, and who'd stick to the end, On - ly causes an ache in your heart, When the pal you thot best changes just like the rest, Don't for -
get, when your dream castles fall, God gave you one mother and nev - er an - oth - er, There's on - ly one pal after all. When the all.

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A SMALL TOWN SONG WITH WORLD WIDE APPEAL

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VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDE. EX.

NEW YORK CITY

Palace—Six Brown Brothers—Florence Moore—John Steel—Muldoon, Franklin & Rose—Garcinetti Brothers—Whipple & Houston—Doc Baker—Rolys & Royce.

Riverside—Solly Ward & Co.—Sig. Friscoe—Joe Cook—Hymack—Patricola & Delroy—Alexander Bros. & Evelyn.

Alhambra—Devoe & Statzer—Mary Haynes—William Ebs.

Royal—Peggy Carhart—Jack Wilson & Co.—Earl & Sunshine—Kitty Gordon Co.—Eddie Ross.

Broadway—Johnny Conlon—Creole Cocktail—Schietl's Marinettes—Bevan & Flint.

81st St.—Pearl Regay & Band—Kramer & Boyle—Franklyn, Charles & Co.—Drisco & Hauh—Frank Farron—Lady Alice's Pets.

Regent (First Half)—Bob Hall. (Last Half)—Mabel Fonda Trio—Lane & Hendricks.

Coliseum (First Half)—Mabel Fonda Trio—Greenlee & Drayton—Lydia Barry—Lane & Hendricks. (Last Half)—Ben Smith—Cahill & Romaine.

Fordham (Last Half)—Jane Connelly & Co.—Bob Hall.

Hamilton (Last Half)—Lydia Barry—Wm. Mandell & Co.

Jefferson (First Half)—Wm. Mandell & Co.—Willie Solar.

BROOKLYN, N. Y.

Orpheum—Jack Hanley—Capt. Anson & Daughters—Harry Delf—Frank Wilcox Co.—Wright & Dietrich—Ethel Barrymore & Co.

Bushwick—Keane & White—Harry Watson, Jr. & Co.—Val & Ernie Stanton—Will J. Ward & Girls—Van Hoven.

Henderson's—Barbette—Bernard & Gary—Ed. Janis Revue—Morris & Campbell—Dillon & Parker—Musical Hunters—Tempest & Sunshine—Wm. & Gordon Dooley—Galletti & Kokin.

Far Rockaway (First Half)—H. & A. Seymour—Marshall Montgomery—Whiting & Burt. (Last Half)—Jack Osterman.

BOSTON

Keith's—Buckridge Casey Co.—Jack Conway Co.—Kajiyama—Lydell & Macey—Jos. Santley.

CLEVELAND

Hippodrome—Willa & Harold Browne—John & Ella Burke—Zeigler Sisters & Co.—Kellum & O'Dare—Franklin Ardell & Co.—Three Dennis Sisters—John Burke—Marguerite & Alvarez.

DETROIT

Temple—Harry Cooper.

JOHNSTOWN & PITTSBURGH

Majestic & Sheridan Sq.—McGrath & Deeds.

PITTSBURGH

Davis—Alice DeGarmo—Edwards, Ormsby & Daugherty—Moonlight—Dave Harris—Hackett & Delmar Revue—Aileen Stanley.

PITTSBURGH & JOHNSTOWN

Sheridan Sq. & Majestic—Cronin & Hart.

PHILADELPHIA

Keith's—Richard Kean—Paul LeVan & Miller—Ford & Cunningham—Pale & Palet—Mabel Burke & Co.—4 Marx Bros.—Libby & Sparrow.

PORTLAND

Keith's—Lovenberg Sisters & Neary—Creedon & Davis—Fred & Al Smith—Charles Harrison & Co.—Marie Dorr—Rae Elinor Ball & Bro.

SYRACUSE

Keith's—The Sterlings—Brent Hayes—McFarlane Sisters—Kennedy & Burt—Valerie Bergere & Co.—Watson Sisters—Gordon's Circus.

WASHINGTON

Keith's—Frank & Milt Britton—Arnand Kallse Co.—Wm. Gaxton & Co.—Lynn & Howland—Lillian Shaw—LaDora & Beekman.

ORPHEUM CIRCUIT

CHICAGO

Majestic—Geo. Jessel Revue—Morton & Glass—Craig, Campbell & Co.—Swift & Kelly—Mijares & Co.—Leipzig—El Rey Sisters.

State Lake—Williams & Wolfus—Lew Dockstader—Bobby Bernard & Co.—Ned Norworth & Co.—Nana & Co.—Powers & Wallace—Curzon Sisters—Wallace Galvin—Van & Emerson.

LOS ANGELES

Orpheum—June Elvidge & Co.—Mermein Sisters & Schooler—Connelly & Francis—Donovan & Lee—Van Horn & Inez—Sampson & Douglas—Butler & Parker—Singer's Midgets.

MILWAUKEE

Palace—Gene Greene—"The Rising Generation"—Harry Kahne—Bill Robinson—Bronson & Edwards—Waiman & Berry—Samsone & Delilah—Franzer & Peck.

OAKLAND

Orpheum—Matthews & Ayres—Bradley & Ardine—Rose Claire—"Summertime"—Van Horn & Inez—Homer Romaine—Eddie Borden & Dreyer.

PORTLAND

Orpheum—"Trip to Hitland"—Wilford Clarke & Co.—Carl McCullough—Francis & Kennedy—Barry & Whitledge—Max York's Dogs—The Rectors.

SEATTLE

Orpheum—Tom Wise & Co.—Byron & Haig—Geo. Austin Moore—Ed. Marshall—Marion Weeks & Barron—Mang & Snyder—Booth & Nina.

SAN FRANCISCO

Orpheum—Trixie Friganza—Melville & Rule—Young & Wheeler—Wilfrid Du Bois—Kitner & Reaney—Billy Miller & Co.—"Bubbles."

F. F. PROCTOR

Week of June 20, 1921

5th Ave. (First Half)—Peggy Carhart—Frank Bobson—Bernard & Garry—Wilson Aubrey Trio—Kennedy & Berle. (Second Half)—Lietu Girard—Mus Revolts—Briscoe & Raub—June Mills Co.—Fred Allen.

CAPT. ADAMS

ODIVA AND SEALS

Now playing a 12-week engagement in England. Sailing from England, September 1, for Sydney, Australia, to fill a 60-week contract with Ben Fuller Circuit.

125th St. (First Half)—Joe Darcy—Walsh & Edwards—Jack Kennedy Co.—Ferguson & Cunningham—Delier & Trempins. (Second Half)—Cahill & Romaine—Hendings—Allen & Cantor—Jeannette Kean—Amaranth Sisters—Wm. Mandell Co.

23rd St. (First Half)—Dorothy Doyle—Hartman & Wylie—Lizette & Roney—Al H. Wilson—Anderson & Burt. (Second Half)—Joe Darcy—Bernivici Brothers—Grace Emmet—Ferguson & Cunningham.

58th St. (First Half)—Ryan & Bronson—Al & E. Frabekle—Richmond Morrison—Macart & Bradford—Kramer & Boyle—Nihle. (Second Half)—Billy Glason—Amaranth Sisters—Howard & Norwood—Perez & Marguerite—Roland Travers Co.

MT. VERNON

(First Half)—Wm. Mandell Co.—Tempest & Sunshine—Cutty & Nelson—Musical Revvette—Lazar & Dale. (Second Half)—Jack Kennedy—6 Brown Brothers—Marshall & Watts.

YONKERS.

(First Half)—Billy Glason—Amaranth Sisters—Howard & Norwood—Perez & Marguerite—Roland Travers. (Second Half)—Al & E. Frabelle—Whipple Huston—Suliva Coyal Co.—Wolford & Stevens.

NEWARK.

(First Half)—Patricola—Patricola & Delroy—Foley & Latour—Shadowland—Ivan Bankoff—Scamp & Scamp—Johnny Dooley. (Second Half)—Walsh & Edwards—Tempest & Sunshine—Anderson & Burt—Ardath & Dae.

SCHENECTADY.

(First Half)—Eddy & Earle—Frank Bush—Earle & Sunshine—Burns & Freda—Eva Shirley & Co. (Second Half)—Evans & Perez—Otto & Sheridan—Lella Shaw Co.—Harry Cooper—Monarch Comedy Four.

B. F. KEITH VAUDE. EXCHANGE

Week of June 20, 1921

ALLENTOWN.

(First Half)—O'Donnell & Son—Morgan & Binder—Larry Harkins—Princeton & Watson. (Second Half)—The Faynes—Gene Metcalfe—Austin & Seed—Lyons & Yosco—Candy Town.

BOSTON.

Boston—Noel Lester Co.—El Cleve—Fiske & Lloyd—Meridith & Snoozer—Quixey Four.

Scolley Square—Elva—Keegan & O'Rourke—Kafaka Stanley.

Washington St.—James Kennedy Co.—Mary Maxfield—Hall & West.

BROCKTON.

(First Half)—Adams & Robinson—Leigh Delacey—Wadd Brothers—Edward Clark Co. (Second Half)—Hunniford—McFarland & Palace—Collins & Pillard—Lovenburg Sisters.

BINGHAMTON.

(First Half)—Geo. & N. Fosto—Jane & Miller—Drew & Wallace—Peggy Brooks—Janette of France—Reed & Tucker—3 Hendersons. (Second Half)—Turner Brothers—Gertie Demilt—W 111 Ward & Girls—Boyle & Bennett—Clinton Sisters.

CAMBRIDGE.

(First Half)—John O'Malley Co.—Nelson Madison—Bellis Duo. (Second Half)—Menke Sisters—Ward Brothers—Espe & Dutton.

ELMIRA.

(First Half)—Clinton Sisters—Boyle & Bennett—Carleton & Stanton—Fink's Mules. (Second Half)—Jane & Miller—Janette of France—Reed & Tucker—3 Hendersons.

EASTON.

(First Half)—The Faynes—Gene Metcalfe—Austin & Seed—Lyons & Yosco—Candy Town. (Second Half)—O'Donnell & Son—Morgan & Binder—Larry Harkins Trio—Princeton & Watson—Katamira Brothers.

GREENFIED.

Synco—Litchfield & Warren—Greedon & Davis—Jack McGowan—The Bricklayers.

HALIFAX.

Peak's Blockheads—Adams & Robinson.

HARRISBURG.

(First Half)—Bell Boy Trio—Briscoe & Rauh—Sammy Lee & Irneds—Ed Morton—Paul Le Van & Miller. (Second Half)—Kathryn Baty.

HAZELTON.

(First Half)—Polyanna—Cook & Oatman—Harry & K. Kelly—Adroits. (Second Half)—Lillian Isabelle—Cronin & Hart—Bert Leighton—Billy Bouncer Co.

HOLYOKE.

(First Half)—Evans & Perea—Creedon & Davis—Leila Shaw—Brennan & Rule—Nestor & Haynes—Gautiers Bricklayers. (Second Half)—Valda Co.—Rube Walman—Eva Shirley Co.—Burns & Freda—Big Jim.

ITHACA.

(Last Half)—Geo. & N. Fosto—Carleton & Stanton—Drew & Wallace—Peggy Brooks—Finks Mules.

JOHNSTOWN-PITTSBURGH

(First Half)—Bert & Flo Mayo—Robert Reilly—Aldine & Wright—Kennedy & Kramer. (Second Half)—Tale of 3 Cities—Eddie Cassidy.

JERSEY CITY.

(First Half)—Krazy Kids—Tom & D. Ward—Gerard Sisters—Jim McWilliams—Rooney & Weston. (Second Half)—Harman & Willie—4 Casting Mellos—Lichter & Law—Spoors & Parsons.

LEWISTON.

(First Half)—Dave Johnson—Murphy & Delmar—Rose & Le Bell—Frank Gould—John & N. Olms. (Second Half)—Dugal & Leary—Warren & Wade—Wells & Montgomery—Beatrice Doane—Bellis Duo.

LYNN.

(First Half)—Leavere Colline—Marie Door—Lovenburg Sisters. (Second Half)—Victoria—John O'Malley Sisters—Nestor & Haynes.

LANCASTER.

(First Half)—Siegler Bros.—Wolford & Stevens—Goldie & Thorne—Scanlon, Danno & S. (Second Half)—Alice De Gormo—Marlowe & Marie—Jim & M. Harkins—Adolphus & Co.

MORRISTOWN.

(First Half)—Ning Toy—Archie Onri—California Trio—McDevitt Kelly & Q. (Second Half)—Hazel Crosby Co.—Montrose & Nelson—Ryan & Ryan—Page & Gray.

NEWPORT.

(First Half)—Hunniford—H. & G. Ellsworth—Espe & Dutton. (Second Half)—Edward Clark Co.—Vi Plant Co.—Leavere & Colline.

NEW LONDON.

Archer & Meca—Pearce & Wheeler—Broadway Girls.

NEW BRITAIN.

(First Half)—Cecil Gray—Ryan & Ryan—Jack McGowan—Malia Bast Co. (Second Half)—Nestor & Vincent—McCabe, Robinson Trio—Lee Hawkins—Chong & Moey.

OSSINING.

Josephine Lenhart—Stanley & Olsen—Anna Held Jr. Co.—California Trio—Jennier Bros.

PATERSON.

(First Half)—Reddington & Grant—Nip & O'Brien—Welch & Hazelton—Pierce & Wheeler—Girl with the X-Ray Eyes. (Second Half)—Togo—Odds & Ends—California Trio—Johnny Cronin—Adams & Thompson.

JOHNSTOWN-PITTSBURGUH

Devoy & Hart—Beslow & Dolores—Gordons Circus—Hedley Trio.

PASSAIC.

(First Half)—Harry Price—Marlo & Marie—Whipple Huston Co.—Hazel Crosby & Co.—Montrose & Nelson. (Second Half)—Ning Toy—Manning & Hall—Homer Miles Co.—Kranz & White—Lady Aclice's Pets.

PITTSBURG.

Russelli—Techow's Cats—Huckelberry Finn & Tom Sawyer—Cole & Gage—Nella Magill—Miller & Young—Henry Frey—Chester F. Warren.

PHILADELPHIA

Grand Opera House—Maud & Miller—Wm. Ebbs—Josie O'Meers.

KEYSTONE.

Connell, Leona & Zippy—Kiley Sisters—Will Stanton Co.—Fenton & Fields—Venetian Five.

QUEBEC.

Aerial Shaws—Clad Mzfry—Robert & Robert—Hal & Francis.

SHENANDOAH.

(First Half)—Lilian Isabelle—Croni & Hart—Bert Leighton—Billy Bouncer Co. (Second Half)—Polyanna—Cook & Oatman—Harry & J. Kelly—Adroits.

SYRACUSE.

(First Half)—Turner Bros.—Rube Walman—Shuld & Duval—Otto & Sheridan—Monarch Comedy 4—McDonald Trio. (Second Half)—Lawrence Bros. & Thelma—Stanley & Olson—Sophie Kasmir—Earl & Sunshine—Brennan & Rule—Eddy & Earle.

POLI CIRCUIT

Week of June 20, 1921

BRIDGEPORT.

Poli's—(First Half)—Raymond & Lyle—Elaine Beasley—Muldoon Franklyn—Demarest & Collete—Dixon, Lynch & Dixon. (Second Half)—Jerome & Albright—Profiteering—J. K. Watson & Will Cog—The Chapis.

Plaza—Merry Makers.

HARTFORD.

Capitol—(First Half)—3 Weber Girls—Stanley & Caffrey—Will Mahoney—Toto. (Second Half)—The Wilsons—Bixley & Lerner—Gee Will A Kins—D. D. H.—Camille Trio.

NEW HAVEN.

Palace—Jerome & Albright—Profiteering—Lillian Fitzgerald—Camille Trio. (Second Half)—Raymond & Lyte—Elaine Beasley—Muldoon Franklyn—Demarest & Collete—Anderson & Yvel.

Bijou—(First Half)—Nestor & Vincent—Collins & Pollard. (Second Half)—Warren & O'Brien.

SCRANTON.

Poli's—(First Half)—George Akron—Larry Clifford Trio—Cooper & Lane—3 Medley Girls—Annabelle. (Second Half)—Al & N. Delmont—Ines Hanley—White Reflow—Billy Walsh Trio.

SPRINGFIELD.

Palace—(First Half)—3 Nightons—Ernie & Ernie—Bob Hall—Valda Co. (Second Half)—Sweeney & Rooney—Bonner & Power—Doris Humphreys Dancers—Lillian Bernard—Dixon, Lynch & Dixon.

WILKES-BARRE.

Poli's—(First Half)—Al & N. Delmont—Ines Hanley—White Reflow—Billy Walsh Trio—Mme. Dorees. (Second Half)—George Akron—Larry Clifford—3 Medley Girls—Cooper & Lane—Annabelle.

WATERBURY.

Poli's—(First Half)—Sweeney & Rooney—The Wilsons—Neville & Dano—Story & Clark—Doris Humphreys. (Second Half)—3 Weber Girls—Stanley & Caffrey—Will Mahoney—Toto.

Poli's—(First Half)—3 Eddy Girls—L. Bernard—Gee Will A Kins—D. D. H.—Anderson & Yvel. (Second Half)—Adams & Robinson—Ernie & Ernie—Bob Hall—3 Nightons.

WORCESTER.

Plaza—Roger Gray Co.

Robert Speare, wrote in the New York Morning Telegraph, March 8th, '21: The bill at the Riverside Theatre this week is full of variety. Pearl Regay, assisted by Roy Sheldon and

THE RIALTO VERSATILE FIVE

headlines. Miss Regay dances and twists her way into positive favor with her quintet of jazzers, who inspire a singer to syncopate.

Send correspondence care of J. Kenneth Sisson.

PANTAGES CIRCUIT

WINNIPEG

Pantages—Dorothy Morris Trio—Pantser Sylva—Canary Opera—Dixie Four—Good Night, London.

REGINA & SASKATOON

Pantages—3 Deslys Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

EDMONTON

Pantages—Baggett & Sheldon—Murdock & Kennedy—Richard Francis—Under the Apple Tree.

CALGARY

Pantages—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—3 La Grohs.

GT. FALLS & HELENA

Pantages—Gallini & Co.—Gus Elmore & Co.—The Bandit—Eva Tanguay—Anita Arliss & Co.

BUTTE & ANACONDA

Pantages—Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwich Villagers.

SPOKANE

Pantages—The Shattucks—Stein & Smith—Ciglanne Troupe—Noodles Fagin—Long Tack Sam.

WALLA WALLA & N. YAKIMA

Pantages—Little Nap—Pepino & Perry—Prediction—Dancing Davey—The Gay Little Home.

SEATTLE

Pantages—Amorous & Obey—Hollis Sisters—Lillian Ruby—Clifford Wayne Trio—Jarvis & Harrison—Pearls of Pekin.

VICTORIA

Pantages—Brown & Herr—Chad & Monte Huber—F. Blondell & Co.—Chuck Haas—Japanese Romance.

VANCOUVER

Pantages—Mack & Williams—Cleveland & Dowry—Joe Roberts—Posters Pierrots—Dobbs, Clark & Baro.—Making Movies.

TACOMA

Pantages—Phil La Tosca—Rhoda & Crampton—Martha Hamilton & Co.—Gallerini Sisters—The Love Shop.

PORTLAND

Pantages—Ambler Bros.—Green & La Sell—Chas. L. Gill & Co.—Barton & Sparling—Thornton Flynn & Co.—Dowling's Circus.

TRAVEL

Pantages—Chas. & Mayme Butters—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer—Xochitl.

SAN FRANCISCO

Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

OAKLAND

Pantages—Jack Dempsey—Chandon Trio—Maidie De Long—Benny Harrison & Co.—Staley & Birbeck—Paramount Four.

LOS ANGELES

Pantages—Gray & Askin—Fern, Bigelow & King—Jones & Jones—Yes, My Dear—Alanson.

SAN DIEGO

Pantages—Claire & Atwood—Coleman Goetsen & Co.—Jed's Vacation—Diana Bonnair—Paynton & Ward—The Liberty Girls.

LONG BEACH

Pantages—Clifford Bothwell & Co.—Engle & Marshall—Hickman Brothers—Hamlin & Mack—Bardon & Perry Co.—Lottie Mayer & Co.

SALT LAKE CITY

Pantages—4 Paldrons—Ernest Hiatt—Leroy & Mabel Hart—The Decorators—Temple 4—Shaw's Circus.

OGDEN

Pantages—The Rosaires—Sammy Duncan—Hector's Dogs—Joe Thomas Saxotet—Sosman & Sloan—Mme. Zulieka & Co.

DENVER

Pantages—Rose, Ellis & Rose—Rinehart & Duff—Wells & Boggs—Bruce Duffet & Co.—De Michells Bros.—Rhoda's Elephants.

W. V. M. A.

BELLEVILLE, ILL.

Washington (First Half)—Ethel Kellar & Chums—Moore & Shy—Robbins & Gordon. (Last Half)—La Petite Jennie & Co.—The Four of Us—Rosie Rifle & Co.

DAYTON

Keith's Strand (First Half)—Robert Swan—Grace Dora—Zemater & Smith—Plunkett & Romaine—Hirschoff's Gypsies. (Last Half)—Hugh Johnson—Jewell & Raymond—Pete Curley & Co.—Bert Howard—Natalie Harrison & Castle Sisters.

ELGIN

Rialto (Sunday)—Wanzer & Palmer—Wheeler Trio. (First Half)—Lucien Lucca—Hart, Wagner & Ellis—Hubert Dyer & Co. (Last Half)—Follis & Le Roy—Three Regals.

GALESBURG

Orpheum (First Half)—Rose Kress Duo. (Last Half)—Knight's Roosters—Fulton & Burt—Hayden, Goodwin & Rowe.

(*Continued on page 24*)

Brooks

THEATRICAL COSTUMERS

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147 W. 40th St., New York

DRAMATIC and MUSICAL

"WHIRL OF NEW YORK," NEW GARDEN SHOW, IS BIG SPECTACLE

"THE WHIRL OF NEW YORK," a musical comedy in two acts and seven scenes. Book and lyrics by Hugh Morton and Edgar Smith. Music by Gustav Kerker, Al Goodman and Lew Pollack. Produced at the Winter Garden by Lee and J. J. Shubert, Monday night, June 13.

CAST

Twiddles, secretary to Harry Bronson.....Carl Judd
Fricot, Chef at Bronson Home Eugene Redding
Harry Bronson....J. Harold Murray
Cora Angelique, the Queen of Comic Opera and Harry Bronson's Fiancee .....Dorothy Ward
Maid of Honor.....Grace Keeshon
Doc Sniffkin's theatrical manager and Cora Angelique's personal representative Shaun Glenville
Two Brazilian Nuts
Count Ratassi.....Frank Purcella
Count Tattsi....Raymond Purcella
Karl Bauer, a polite lunatic.... Louis Mann
Blinky Bill, a young man from East New York.....Joe Keno
Kissie Fitzbarter, a vaudeville artist and another fiancee of Harry Bronson.....Kitty Kelly
Icabod Bronson, a reformer, who is in favor of Blue Sundays and all other days, from Cohoes, New York.....John T. Murray
Two Aspiring Detectives
I. Ketchum.....Joe Smith
U. Cheatham.....Chas. Dale
Chinese Entertainers
Mingtoy .....Mlle. Adelaide
Ching Foo.....Johnny Hughes
The Spirit of the Vase.....Kyra
Violet Gray, captain of the Salvation Army.....Nancy Gibbs
John Blinkerton.....Al Martin
Maxa .....Maxa McCree
Mamie Clancy, Blinky's sweetheart .....Rosie Green
Officer Jones.....J. Colligan

"The Whirl of New York," at the Winter Garden, is the annual contribution of the Shuberts toward the summer festivities of Broadway. As they threatened to do, the curtain rose promptly at the time announced, with almost 100 per cent of the audience seated, which is at least one thing to be said in favor of the production. As seems to be the prevailing costum among the summer play-writers, the piece, for its basic idea goes back to some play already produced some time ago. In this particular case it is "The Belle of New York," which was highly successful at the Casino Theatre more than twenty years ago. But the scale on which Kerker and Morton's musical comedy is now brought back to life would have been undreamed of in its own distant day. However, its best melodies have been preserved and some of the old characters may be recognized. Louis Mann specially.

All the Winter Garden's favorites were on exhibition again and there was the usual sprinkling of newcomers on the list, talented, and otherwise. Dorothy Ward, lately in "Quality Street," showed no little talent as a prima-donna, as Cora the comic opera queen, Nancy Gibbs, Florence Rayfield, Kitty Kelly, Grace Keebsbon and many others were singing the old play's almost forgotten roles.

There was talent in abundance in the male portion of the cast. Louis Mann was the funny polite lunatic. He was not so funny at times, the fault not being his as the role; Harrold Murray is one of the Garden's long succession of juveniles; John T. Murray brings a sense of humor to the role of the reformer of Cohoes. Joe Keno, Shaun Glenville, Al Martin, Frank and Raymond Purcella are also there to assist in the humor and dancing interludes of the show.

The seven scenes of the spectacle were adorned by the Shuberts at no little expense, but there seems to have been good judgment used as well as discretion and good taste. One scene, representing an old Curiosity Shop, and another which glimpsed the Chinatown of fiction on a New Year's Eve were especially colorful and beautiful.

There was also several good specialties. Kyra a sinuous siren performed amazing contortions in her Oriental dances. An unusual active stepper is John McCree who had one of the cleverest dances in the show. There was also the dependable Adelaide and Hughes, and the Roth Brothers, athletes.

The spectacle on the whole does not impress one as being merely an extravagant production; there seems to be some attempt to get down to business and provide a quality entertainment.

PLAYERS MOVE UPTOWN

The Neighborhood Players opened a season on Broadway, Saturday night, at the Punch and Judy with "The Halequinade," by Granville Barker and Dion Calthorp, and "A Night at an Inn," by Dunsany. This is not the first time the Neighborhood Players have been on Broadway. Gertrude Kingston played in "Great Catherine" at the Maxine Elliott when the Neighborhood were still doing Shaw. On the same occasion "The Queen's Enemies," by Dunsany, was also given.

Frederick Lloyd, Whitford Kane, and Ian Maclaren played the principal roles in "A Night at an Inn," which opened the evening's entertainment. They and their associates acted the tragedy in a way which wholly upset the impression created by the clumsy production of a few years ago. So dramatic is the presentation of the Neighborhood Players that the improbability of the situation is wholly obliterated.

"The Harlequinade," as done with Whitford Kane, Miss Joanna Ross in the leading role, is a vivid and graceful presentation of that fantasy.

Others who appear in the casts of the two plays are Albert Carroll, Lily Lubell, John Roche, Frederick Lloyd, Pacie Ripple, Dan Walker, and St. Clair Bayfield.

MOROSCO TO DO FOUR PLAYS

Oliver Morosco plans to produce four new plays next season. They will be tried out in Los Angeles, and if they prove satisfactory will be presented on Broadway.

Charlotte Greenwood will be seen in "Poor Letty," and "The Copy," last year's Harvard prize play, and "The Rebound," by the same author, and a play by Mrs. Fremont Older, wife of the San Francisco newspaperman, called "The Madonna of Monterey," are the ones on Mr. Morosco's program.

CARSON BACK IN GARDEN SHOW

James B. Carson, who first played the role of Karl Von Pumpernick in "The Whirl of New York" now at the Winter Garden returned to the cast on Wednesday night of last week replacing Louis Mann who opened with the show on the Monday night previous.

Carson played the role for several weeks while the show was on the road. A disagreement over the manner in which the role should be played is said to have caused Mann's withdrawal.

NEW W. L. GEORGE PLAY

W. L. George, the English writer and lecturer, who was recently in this country on a lecture tour, has written a new society drama, which Laura D. Wilck, who has just received it, says is a fine piece of work. W. L. George wrote "The Bed of Roses," "Caliban," and many other books. He suddenly cancelled his lecture tour here last year when his wife died and returned to England shortly after that.

"MADAME MILO" CAST ENGAGED

The cast which will support Grace Valentine in "Madame Milo," the new Hatton comedy, to be produced by the Shuberts, will include Dorothy Clay, Mary Brandon, Harda Daube, Helen Sinnott, Babe Jackson, Martha McCraw, Stewart Baird, James Spottiswood, Ben Hendricks, Alfred Hesse, Louis Mountjoy, John MacKenzie and Leslie Hunt.

BILLIE SHAW PLAYLETS AT THE APOLLO SPOILED BY POOR PRESENTATION

Miss Billie Shaw, in five playlets, presented on Monday evening, June 13, 1921, at the Apollo. Written by Miss Billie Shaw, produced by William Seabury and Billie Shaw, and staged by Max Figman.

"Gutta Inconoclast"

Dotty Peyton.....Billie Shaw
Arline Waters.....Olive Oliver
Clinton Webb.....Lionel Glennister
Arthur Peyton.....A Voice

"Pearls"

The Man.....Averell Harris
The Girl.....Fay Courteney
The Intruder.....

"The Good Woman"

A Good Woman.....Olive Oliver
Her Conscience.....Fay Courteney
Her Common Sense.....Billie Shaw

"Squaring the Triangle"

Ann .....Fay Courtney
Jack .....Lionel Glennister
Jim .....Averell Harris

Let us be generous, and say that the reason that Billie Shaw didn't set New York on fire with her playlets, was the fact, that she broke them in without any out-of-town premiere, and that she had never had any experience in producing for a legitimate audience before. If we weren't inclined to be generous, the words to use in describing the performance which this critic saw, would be "very amateurish."

In fact, were it not for one of the playlets, "Pearls," done by Miss Ray Courteney and Averell Harris, the entire evening wouldn't have been worth the carfare. This was the second one to be presented, and told the story of how a girl made an honest man steal a string of pearls, was caught by him, while attempting the act of the "double-cross," and as a result, was dramatically choked to death.

The first playlet, "Gutta Iconoclast," was a somewhat uninteresting tale of how a married woman regained her love for her husband, and lost her affection for her lover, by discovering that the latter wore false teeth! And horrors, or horrors! He wore them in a plate, and left them in a glass of water over night.

"The Good Woman" was seen in a dim spotlight, in "one," where she is arguing with her Conscience and her Common Sense, as to whether she is a bigger hypocrite than her husband. An affair which might have pleased a "lady matinee," but which was weak here.

And in "Squaring the Triangle," a husband regained his wife's love, by borrowing the wicked past of her lover, which made him so much more interesting to the wife. Whereby, the lover was given the ozone, and the husband taken back into the fold.

The fifth consisted of Miss Shaw's vaudeville dance act, and was ruined on Tuesday night, by a stage wait of almost fifteen minutes, and by the appearance of Miss Shaw in torn stockings. The least she could have done, if she couldn't get new ones on time, would have been to dance bare-legged.

Vincent Lopez and his Kings of Harmony were supposed to furnish the music, but instead one of Yerke's Novelty Orchestras kept playing popular tunes to an audience who had paid two dollars and seventy-five cents.

"WINDFALL" FOR ONE-NIGHTERS

Harry K. Page and Michael J. Kalleser are writing and will produce a four-act comedy-drama entitled "The Windfall." "The Windfall" will go on the road to play one-night stands.

They are also organizing a three-day repertory company to play the large towns over the same circuit. The company will have a repertoire consisting of "The Ingrate," "What Might Have Been" and "A Chance Every Girl Takes."

GRAND OPERA IN PARK

CHICAGO, Ill., June 20.—The Summer season of Grand Opera at Ravinia will begin next Saturday with a performance of Rossini's comic opera, "The Barber of Seville." A superb company, including more than a score of artists of international fame, a groupe of eminent conductors, a repertoire embracing all the best loved operas, will be seen and heard during the hot weather.

A complete personnel of the Ravinia company is:

Sopranos—Anna Fitziu, Florence Macbeth, Frances Peralta, Marie Sundelius, Margery Maxwell, Philine Falco.

Mezzo Sopranos—Alice Gentle and Anna Correnti.

Tenors—Charles Hackett, Morgan Kingston, Mario Chamlee, Giordano Paltrinieri.

Baritones — Riccardo Stracciari, Millo Picco, Graham Marr, Louise D'Angelo.

Bassos—Leon Rothior, Vittoria Trevisan, Paolo Ananian.

Conductors—Gennaro Papi, Louis Hassleman, Fulgenzio Guerieri, Giacomo Spadoni.

Stage Director—Armando Ageni.

MRS. HARRIS' WILL IN PROBATE

In the Surrogate's Court last week the will of Mrs. Florence Quail Harris, deceased widow of the late theatrical manager, William Harris, was admitted to probate. The disposal of her estate will not be known until it is appraised for inheritance taxation.

By the will, which was executed on April 23 last, and witnessed by William Harris, Jr., her stepson, and Joseph P. Bickerton, Jr., the latter was named as executor. Mrs. Harris died on April 25 last, after being ill with pneumonia for three weeks. She was born in Brooklyn 1872.

13,000 TIMES FOR "PEG"

CHICAGO, Ill., June 21.—J. Hartley Manners announces that "Peg o' My Heart" has been acted 13,000 times. The play has been acted in the United States 6,452 times; in the United Kingdom and Ireland 5,316; 229 times in South Africa, 671 times in Australia, 65 times in India, 23 times in Scandinavia, 141 times in Holland, 3 in Honolulu and 20 in the Orient. It is said that Manners' earnings from the production has reached $1,292,000.

GUILD ANNOUNCES NEW PLAYS

The Theatre Guild has announced several of the plays that will be produced by them next season.

These include "Ambush," by Arthur Richman which was played last summer on Broadway; "The Devil's Disciple," by George Bernard Shaw in which the late Richard Mansfield appeared and following Shaw's latest play, "Back to Methuselah."

DILLINGHAM SHOW NAMED

"Good Morning, Dearie" will be the title of the new musical comedy by Anna Caldwell and Jerome Kern, to be produced by Charles Dillingham next season. In the cast will be Louise Groody, Oscar Shaw, William Kent, Harlan Dixon and John Price Jones.

DETRICHSTEIN TO TRY NEW ONE

Leo Detrichstein will try out "That Homely Hendriquez," a comedy, on the road this summer but will return to "Toto" again in the fall, reserving the new play till later.

"UP TO YOU" GOING OUT

William Moore Patch will shortly begin rehearsals with a new cast for "It's Up to You," and will send the show out on the road again. It will open in Atlantic City in July.

KLAW TO DO TWO PLAYS

"We Girls," a comedy by Frederic and Fanny Hatton and "The Full Cup," a drama by Theresa Helburn, will be produced by Marc Klaw, Inc., the coming fall.

NEW ACTS AND REAPPEARANCES

JOHN STEEL

Theatre—*Palace.*
Style—*Singing.*
Time—*Twenty-seven minutes.*
Setting—*"One."*

John Steel, who proved the strongest male singing act at this house all Winter, not only acknowledged four legitimate encores to spontaneous applause, but was forced to make a speech at the conclusion and begged off until the night show.

With Jerry Jarnigan at the piano, Steel opened with a medley of songs, including bits from "La Boehme," "Carmen" and other numbers, finishing with "Mother Machree." This drew a good hand, and Steel followed with "Just a Kiss."

Jarnigan then played the "Caprice Vienesse" of Kreisler in a worthy manner, with good tonal effect, but showed poor judgment with the second solo offered when one would have been sufficient. A military march, unfamiliar to the reviewer, was played to a fair hand, however.

"Roses of Picardy" proved an emphatic hit, being rendered exceptionally well by Steel, who worked up the finale with spirit, his clear bell-like tones being heard to especial advantage.

Four encores followed, "Because," "Tell Me Little Gypsy" from the Follies; "Eli Eli," sung better than the reviewer has ever heard it in vaudeville, but still, in his opinion, out of place in a variety theatre, and for the finish the Irish number, "A Little Bit of Heaven."

For a speech, Steel thanked his auditors, and said that if they would come back at night he would sing twenty more. At the rate Steel is going, we doubt whether he will last the week out with even half of twenty, without losing his voice, for the audience was loath to let him go, even after taking the unusual number of encores for any type of act, much less a single singing male.

H. W. M.

CRONIN AND HART

Theatre—*Proctor's 23d Street.*
Style—*Singing.*
Time—*Nine minutes.*
Setting—*"One."*

A classy singing act by man and girl, both neat, with voices that blend nicely and in which a number of song selections are put over with finesse and a keen technical regard for values.

The man made a good appearance in white flannel trousers and tan coat as he sat at the piano playing the accompaniments; the girl, who is a pretty blonde, with well coiffed hair, pretty teeth and radiating class, personality and refinement, was attired in a low-cut gown of black and jet with blue and black tulle net at the waist, and wore a string of red beads.

In pleasant voices they sang "We Were Strangers in Our Own Home Town," "Gee Willikens," a "blues" number, several published numbers, and concluded with an Irish song, "If Shamrocks Only Grew Along the Swanee Shore," each individual song getting over to decided applause, and the act taking several bows.

This is a turn worthy of the big time, the only slight fault noted being that it is quite short, and as a suggestion, the song routine might be broken up somewhat to advantage with a little talk.

H. W. M.

LEA AND FITZ

Theatre—*Proctor's 23rd St.*
Style—*Acrobatic.*
Time—*Nine minutes.*
Setting—*"Two."*

Lea and Fritz in clown make-ups and costumes did a number of acrobatic feats with chairs and tables, including some chair balancing feats, a hand stand on the back of a chair atop a table and finished with high kicking.

The turn is but an opening one for the small time and rather a weak one for that.

H. W. M.

PAUL AND GEORGIA HALL

Theatre—*American.*
Style—*Singing and violin.*
Time—*Nineteen minutes.*
Setting—*"One," "three" and "two."*

An act in which every minute of the nineteen was made to count, and which through its class and manner of presentation made it seem out of place at this house.

The opening is characterized by the appearance of the two as street musicians, the man playing violin and the girl in male clothes and make-up, displaying a good, voluminous, forceful baritone with considerable tonal rotundity, which immediately placed her in a class with Helen Mora. Imogene Comer, Florence Waltone and other baritones of days gone by, very few, if any, being heard today.

At the woman's exit, the man played very well indeed, with artistic merit, tone, phrasing and attack, "Giannina Mia," after which, in "three," with an appropriate setting, the girl in full Indian costume, sang "My Pretty Firefly" to a good hand, and deserved it.

In "one," the man in Tuxedo, then gave imitation of various birds called for by the audience and did the "Mary's Little Lamb Imitation" to definite applause returns.

In "two" the girl was discovered in female attire—Colonial costume, with picturesque hat, and the man beside her in costume of the same period. As she sang "Old Black Joe," he played, presenting a pretty and artistic picture and blending harmonious tone values well.

For a direct finish, the two did a jazz rendition to an announced statement as to the method that would be employed in its rendition today.

Took quite a number of bows to good hands, both showing definite personalities of the positive order, and earning for themselves one of the big hits of the bill, the criss-crossing of the spot for the acknowledgment of merit by the audience, being a new artistic bit of business that helped, although the act would have gone over big anyway. H. W. M.

ALLEN AND SWEENEY

Theatre—*City.*
Style—*Comedy.*
Time—*Fourteen minutes.*
Setting—*Special in "One" and "One."*

The scene represented a Cafe de Luxe supposed to be in Paris, but although the Eiffel Tower was dimly shadowed in the background, the roofs of the houses looked very un-Parisian and un-Mansardian.

One, doing straight, supposed to be the son and the other, doing an elderly man, supposed to be the father, have a line of talk, after which "If" was sung. More talk followed, some of which was "blue" and suggestive. The lines "if a lady says no, she means maybe, if she says maybe she means yes, and if she says yes, she's no lady" could hardly be construed in any other light.

"Thirty Years Ago" had one verse right on the border line, but was not as bad as some of the previous talk.

Act went over fair when reviewed and needs cleaning up. H. W. M.

SILBER AND NORTH

Theatre—*Proctor's 125th St.*
Style—*Talking and singing.*
Time—*Twelve minutes.*
Setting—*In one.*

These two offer quite a talking act, the entire act going along at a slow pace. The man does a "Rube" comic character, with a Southwestern accent, and the girl appears with her hair down.

The talk is fair, containing nothing that is remarkably funny, or anything that might be called very bad. They use a song for a finish. The act should do for the small time and family houses.

G. J. H.

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FILM STAR SUES FOR DIVORCE

LOS ANGELES, June 20.—Barbara Castleton, the film star, who is suing her husband, George W. Zimmerman, formerly an attorney of Vancouver, B. C., for divorce, told Superior Court Justice W. J. Woods last week that her husband was cruel to her, and wasteful and extravagant with her money.

She said that they were married in Calgary, Canada, and that for a short while, her married life was perfect. Then, she alleges, Zimmerman began spending money with lavish abandon, buying automobiles, gambling recklessly, drinking to excess and paying a retinue of servants. Miss Castleton said that her life became just one bill collector after another, and it became unbearable and she left him. She later met him in New York, and she said she told him that she did not want their marriage to fail but he laughed at her and told her to get a divorce.

Miss Castleton said she was going to New York soon to fill a theatrical engagement, and would not return here until the Fall.

It was reported recently the Barbara Castleton was engaged to marry Willard Mack, the playwright-actor, but Mack says that he may marry his ex-wife, Pauline Fredericks.

CONGERS WILL FILED

The will of the late Joseph P. O'Connor, known on the stage as Joseph Congers, who died June 25, 1920, was filed for probate in the Surrogate's Court last week. The petition accompanying the will stated that the value of the estate was $900 in personalty and $1,000 in realty. The former house and orchard of Congers at Brightwaters, L. I., with its furnishings, is left to the actor's father, mother and two sisters.

HOUSE TO BE CALLED CHICAGO

CHICAGO, Ill., June 21.—Balaban & Katz' newest theatre, now in course of construction at Lake and State streets will not be named The Capitol, as first announced. It will be known as the Chicago Theatre. The contractors have promised that the house will be ready for opening on October 1. Building troubles have continually delayed the opening of the theatre. It will have a seating capacity of 5,500 seats.

WIZARDS' CLUB ENTERTAIN

An evening's entertainment was given on Tuesday night of last week by the Wizards' Club of New York City at Bryant Hall, in honor of Dr. A. M. Wilson, of Kansas City, editor of the Sphinx, a magic publication.

Although impromptu, a good program of magic and comedy was presented by John McManus, Jack O'Meila, Henry H. Miller, who did some clever tricks and manipulations with coins, also "Dorney" in "Painless Magic," "The Great Blackstone," Bob Sherman, Frank Ducrot, Horace Goldin, Arthur Lloyd in some clever card work, the "Great Reubens" and Louis "Pop" Krieger, the really "great" cups and balls expert, Krieger handling this bit of necromantic jugglery in a manner to mystify even the magic experts present.

The great Leon made a few remarks and Dr. Wilson, in response to a request, made a humorous address and expressed his pleasure at the great time shown him since his visit to New York. The doctor gave a short discourse on the art of magic and some good advice to the embryo magicians present.

Maurice Bliss and Jack McManus, who had the affair in charge, served refreshments after the entertainment.

BIG EXPOSITION AT SAGINAW

SAGINAW, Mich., June 20.—A big Industrial Exposition is to be held here for ten days commencing June 27 and great preparations are being made for the event which, it is expected, will be one of the biggest affairs of its kind ever held in this section.

The show which is sponsored by the Saginaw Board of Commerce will include commercial and manufacturing exhibits of all kinds with a big section for agricultural, horticultural, botonical and farm product exhibits. There will be races, aeroplane flights and sensational free attractions with a big midway of portable theatres, shows and concessions.

All of the amusement features are to be furnished by T. A. Wolfe of Cleveland who will bring thirty carloads of show equipment here for the occasion. The exposition will be widely advertised all over the state and the publicity will be handled by Chet Howard, of the Board of Commerce publicity bureau, and Sydney Wire, of the T. A. Wolfe enterprises.

CLAIMS SHE WAS SWINDLED

Irene Albeasca, of 1,990 Third Avenue, who claims to have just returned from a theatrical engagement at Porto Rico, caused the arrest and detention of Frank Perino, charging him with having swindled her out of $900 of her savings which, she alleges, he induced her to invest in worthless shares of the "Protective Gamblers' Association."

The money was to be used to bet on "sure thing" horse races by the Association which Perino claimed controlled the betting and all the race tracks of the country.

Miss Albeasca further claims that she was induced to give $250 more upon the promise that she would receive dividends and a bond for $1,500 which had to be redeemed from a bank.

The bond was received by Miss Albeasca but found to be worthless. Perino was sent to the Tombs in default of $2,500 bail.

ACTOR KILLED IN FLOOD

The Gerald Griffin, who was a victim of the Pueblo, Colorado, floods, was not Gerald Griffin, the Irish singing actor, who returned to New York last week from a Western tour. The performer who was drowned was known on the vaudeville stage as Gerald McCormick, of the team of McCormick & Shannon. The act was one time known as Lewis, Griffin and Lewis, the last named being Flo Lewis, at present doing a single act.

Gerald Griffin, the actor, who was wrongly reported as dead, was apprised that numerous letters and wires of condolence from friends and professional acquaintances had been received by his father at his home in Chicago.

Several actors known to have been playing in the flood territory are being anxiously looked for by friends and relatives.

SWIMMING POOL AT GARDEN

Under the direction of Tex Rickard, the world's largest indoor swimming pool was opened in Madison Square Garden on Saturday night. For the opening night troupes of child "water-wonders," ranging in age from eight to fourteen years old, gave exhibitions of swimming and diving. Aileen Riggen, the little girl who won the Olympic Games championship last year, also performed.

The pool will be opened to the public, for morning, afternoon and night sessions. Prices on week-days will be fifty cents admission, and with a bathing suit furnished by the management, will be a total of seventy-five cents. Evenings, admission will be seventy-five, and with a suit one dollar. Sessions have been arranged from nine to one in the morning, two to six in the afternoon, and seven to eleven in the evening. Swimming instructions are also given by special instructors.

"CLOUD" SHOW FOR CHICAGO

"Up In the Clouds," now playing in Boston, will pump to Long Branch the last of this month and play there and at Asbury Park prior to going to the Garrick Theatre, Chicago, where it has been booked for a run.

FLEMINGTON THEATRE BURNS

TRENTON, N. J., June 19.—The Opera House in Flemington, Hunterdon County, owned by Mrs. Molly Rosen was destroyed by fire entailing a loss of $7,000; there is a partial insurance.

ELLA SHIELD REAPPEARS

LONDON, June 10.—Ella Shields opened at the Victoria Palace here, for her first engagement since her return from America. She has a new song, in which she discards male attire for a feminine frock.

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NEW ACTS

MAURICE SAMUELS & CO.

Theatre—*American.*
Style—*Sketch.*
Time—*Nineteen minutes.*
Setting—*Specials in "Three" and "One."*

Discovered in a Florist's shop, in which were displayed baskets and fronds of roses and other flowers, was a girl attendant. Centre was hanging an electric dome with direct lighting, the whole semi-concealed by roses. Through the open door and window could be seen contiguous edifices made more effective by the lighting methods employed. The girl was arranging bouquets and strolling past the open door was seen a policeman.

An Italian, Maurice Samuels, passes by and later enters to purchase some roses which the girl Angelina says will cost "five smacks" apiece.

Subsequent conversation reveals the fact that the Italian is in love with the girl, but not that the girl is in love with the Italian, and she mentions the name of her sweetheart as "Gotchagallupi" (we guessed at the spelling), which puts Tony in a rage and he leaves with the avowed attention of killing the fellow with the unphonetic name. The girl rushes after him as the lights go out and in the next scene in "One," we see the 31st Precinct Street Police Station and the corner of Spring and Mulberry streets, well painted on an effective drop with a practical cut out door, to the station.

Tony enters minus coat, collar and necktie, that is, he is holding them, and is in a great state of perturbation as he admits to the cop that he thinks he has murdered "that guy."

The "cop" is about to arrest Tony when the girl enters and says, although badly cut up, the fellow will live and as the name of the victim is revealed, the cop says that the rival lover is wanted by the police and there is a reward of $500 for his capture which will go to Tony.

After the cop's exit, Tony asks the girl to marry him which she refuses to do saying she is in love with Dominick, a brother to the man Tony went out to "get."

All exit and a slide is thrown to indicate the passing of time which is supposed to be one year later.

We are back in the same shop, the same flowers and the same girl in the same dress. The same cop enters and tells the girl that Tony has been having a tough time and that "Rosa," the little girl he is taking care of, is very sick. The girl starts to leave when Tony enters and insists on having roses, although he has no money to pay for them, in fact, he is down and out. When asked by the cop why he is so anxious for the roses, Tony by way of explanation recites, under the light from the overhanging lamp, the recitation "Rosa," and does it very well, particularly the emotion shown as he tells of the death of the little "bambino Rosa" that his dying friend had left in his care a number of years ago.

The finish of the act is marked by the cop giving Tony a whole bunch of roses saying that he will pay for them himself and as Tony is about to leave, Angelina says she didn't marry Dominick because she wants to marry Tony.

The settings, light effects and staging shows consideration, and place the act above the ordinary. Samuels has a fine voice which he uses to the best advantage with clear, concise, and admirable diction and enunciation. His characterization of the part is good, and he, with repression, holds his audience in the dramatic parts, as well as getting good laughs with the witty dialogue with which the serious scenes are interspersed. The girl is rather cold and might show a little more warmth of greeting after a year's absence, when she sees Tony, the man with whom she is really in love.—H. W. M.

MABEL WHITMAN AND CO.

Theatre—*Proctor's 125th St.*
Style—*Singing and dancing.*
Time—*Thirteen minutes.*
Setting—*One and two.*

The card on the ennunciator billed the act as Mabel Whitman and Dixie Boys. Miss Whitman works in a slight tan make-up, and the company consists of three men, one in blackface, and two in tan, who give a very strong impression that they really are colored. The writer is inclined to think they are. One of the three "Boys" sings in a female voice, and either wears a wig, or combs his hair in a manner that leaves an opinion that it is a girl impersonating a boy.

The act and the performers in it are of small time calibre. They sing in voices that can hardly be heard beyond the first half of the house, and only in the last number show any ability that might be called worth while in the dance line. This finale consists of some Russian and acrobatic steps, done by the three featuring that new and novel step, which has so rarely been done, commonly termed, "Over the foot."

G. J. H.

MELVA TALMA

Theatre—*Hamilton.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*In one.*

Miss Talma, who is billed as "The Sunshine Girl," opens with a song depreciating her looks and voice, and then brings in the "little bit of personality," to which she credits her ability to get over, if she does. However, let it be said to her credit, that she did get over very nicely here, in number two spot when reviewed. Her voice while not at all sensational is pleasing, and does possess that "little bit of personality" necessary to a performer. And she uses it in good stead. She sings a routine of published numbers, all of which, with the exception of an Irish number, are of the comedy type. For an encore, she used a clever Yiddish comedy number, called "Papa, We Got to Move Uptown," which Belle Baker did for a short while.

G. J. H.

POLLARD SISTERS

Theatre—*Proctor's 58th St.*
Style—*Song and dance.*
Setting—*One.*
Time—*Ten minutes.*

The sisters arrive clad in frocks of pale blue and buff colored material, singing a duet which they close with a few dancing steps. Next is a solo by one of the girls, who sang "Peggy O'Neil" in a powerful soprano voice. The other sister follows this in a sort of Sis Hopkins makeup doing an eccentric dance. The one with the voice came on again wearing a blue iridescent gown and sang "I Found a Rose in the Devil's Garden." They close with one of the girls in male attire and the other dressed a la Bowery Girl and they do a sort of Frisco dance neatly and to a good hand. With the exception of the closing skit there is nothing to recommend the act for a big time booking. It seems as though the injection of a few lines by one or the other in the early part of the piece would improve it considerably, and add a little variety.

M. H. S.

JIM AND BESSIE AITKEN

Theatre—*Proctor's 125th St.*
Style—*Skating and contortion.*
Time—*Twelve minutes.*
Setting—*Full stage (special).*

The girl of this team does the skating work, and some singing in addition. The man also sings to a certain extent (not a very big one), and offers the punch of the act which lies in his contortion work. The turn should do nicely opened or closing a show.

G. J. H.

BOSWORTH STARTS FEATURE

With a spectacular story and an unusual cast, Hobart Bosworth's second independent picture for Associated Producers' distribution temporarily titled "Renunciation," entered production last week at the Thomas H. Ince studios, Culver City, where the Hobart Bosworth Productions, Inc., has its headquarters.

An original story by Emily Johnson, adapted to the screen by Joseph Franklin Poland, "Renunciation" is a colorful drama of Alaska of the gold rush period and America of today. The adventures and perils of the early Yukon are contrasted it is said, with a modern but no less absorbing business romance.

Bosworth will appear in the leading characterization, that of an Alaskan prospector, and similar in type to the rugged roles in which he has established wide popularity.

Heading the cast is Madge Bellamy, former Broadway stage favorite whose services for the production were engaged by Max Graf, manager of the Bosworth Productions, through special arrangement with Thomas H. Ince, under whose supervision Miss Bellamy has been exclusively appearing.

William Conklin, Wade Boetler, Henry J. Herbert, Irene Blackwell, Colette Forbes, Lula Warrenton and others are cast in the remaining important roles.

Rowland V. Lee, director of several former Bosworth successes, is again at the helm with J. O. Taylor in charge of photography.

NO FILM WORK FOR BLONDE

Eva Schwilla, a blonde little miss of fifteen from Royalton, Ill., was found last Saturday night by Police Corporal Charles Ouetsch wandering in Central Park with no money and no place to sleep. The policeman saw her wandering about alone in a dejected manner that indicated something was wrong.

Eva said she ran away from home two weeks ago and came to New York to look for a job in the movies. She had $80 when she came and she lived in the cheaper hotels along Broadway till her money ran out on Saturday.

She found that blondes were in disfavor with movie directors who preferred brunettes as their actresses. She was sent to the Children's Society and her father, Braire Burke, of Royalton, was notified of her plight.

TIFFANY PRODUCTIONS START

The Tiffany Productions, Inc., which was recently incorporated for the purpose of starring Mae Murray in films, has opened offices at No. 344 West 44th Street. Work has already been started on Miss Murray's first production, which will be "Peacock Alley."

FILM MEN CALL CONVENTION

The Motion Picture Theatre Owners of America will hold a convention in Minneapolis June 27, 28 and 29, to consider the major problems affecting motion picture theatre owners. The principal question before the convention will be the consideration of methods to fight the "Society of Authors, Composers and Music Publishers," which at present compels theatre owners to pay ten cents a year for each seat in a house for the privilege of playing the numbers of members of the society.

The convention will also consider measures to offset the efforts of producers and distributors to obtain control of their houses or their policies. Efforts will be made to obtain from Congress the reduction of the taxes now imposed upon motion picture theatre owners.

FILMS AT THE "HIP"

Through an arrangement entered into by Charles Dillingham and the Sonora Film Corporation, the Hippodrome, beginning Wednesday, June 23, will open a supplementary Summer season with a moving picture policy by presenting a first-run photo-drama, "The Twice Born Woman." It is a Malcolm Strauss picture, which promises to be an American-made film of uncommon interest.

The story of "The Twice Born Woman" is based upon the Biblical story and the tradition of Mary Magdalene. The principal role will be played by Deyha Loti.

FAMOUS DECLARES DIVIDEND

The board of directors of the Famous Players-Lasky Corporation on Monday declared the regular quarterly dividend of $2 per share on preferred stock payable August 1 to stockholders of record at the close of business July 15.

BIG FOURTH OF JULY CELEBRATION
NEWMAN, ILL.

Street attractions can find space. All legitimate stuff goes. Under new city administration. Fireworks at night. Given under auspices of American Legion. Apply at once for space. W. R. MILLER, Secretary.

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Cases of a delicate nature, confidentially and privately handled. We specialize in both Civil and Criminal Investigations, shadowing, roping, breach of contract, surveillance, etc. Lost people located. Special attention given to out-of-town correspondents. Notary Public always in. Contracts drawn.

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Robert J. Griffo, Principal and Gen. Mgr. 15 years' experience as a detective.

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Several men of neat appearance to learn to sell securities listed on the New York Stock Exchange. Wonderful opportunity for right parties to earn more than the profession pays.
WINTHROP SMITH & COMPANY, 1556 Broadway, N. Y.

VAUDEVILLE BILLS

(Continued from Page 19)

Keith's (First Half)—Tripp & Sells—Natalie Harrison & Castle Sisters—O'Hara & Neely—Mr. & Mrs. Gordon Wilde—Bert Howard. (Last Half)—Ford & Price—Harry Tsuda—Zelaya—Pauline Saxon & Sister—Steed's Septette.

LINCOLN, NEBR.

Liberty (First Half)—Elise Schuyler & Company. (Last Half)—Benny Harrison—Kanazawa Japs.

LOUISVILLE, KY.

Fountain Ferry Park—Merriman Sisters—Bennington & Scott — Buddy Walton — Everest's Monks.

OMAHA, NEBRASKA

Empress (First Half)—Vera Clayton. (Last Half)—Mack & Salle—Southerland Saxo Sextette.

OWOSSO

Strand—Canario & Cleo—Ina Kuhn—Mayo & Vernon.

QUINCY

Orpheum (First Half)—Knight's Roosters—Fulton & Burt—Hayden, Goodwin & Rowe. (Last Half)—Rose Kress Duo.

RICHMOND, IND.

Murray (First Half)—Harry Tsuda—Melody of Rhythm—Hugh Johnson. (Last Half)—Mr. & Mrs. Gordon Wilde—Nick Hufford—O'Hara & Neely—Tripp & Sells.

SALINA, KANSAS

Grand—Redman & Wells—Densmore Sisters & Lou Howland—George L. Graves & Company—Copper City Four.

ST. LOUIS

Grand Opera—Charles & Helen Polly—Princess Nai Tai Tai—Wiesser & Reeser—The Girl in the Frame—Billy Broad—International Nine—Virginia Lee Corbin—Burkhardt & Roberts—Madame Bedini's Horses.

Columbia Theatre (First Half)—Tozart—Milton & Lehmann—The Golden Bird—Nick Hufford—Powell Troupe. (Last Half)—Krenka Bros.—Johnny Raymond—George L. Graves & Co.—Browning & Davis—Victor's Circus.

Hamilton's Skydome (First Half)—La Petite Jennie & Co.—Johnny Raymond—Browning & Davis—Three Regals. (Last Half)—Tozart & Co.—Ethel Kellar & Chums—Milton Lehmann—Wilbot Troupe.

BROOKLYN

Metropolitan (First Half)—Boyd & King—Maxwell Quintette—Henshaw & Avery—Lunnette Sisters. (Last Half)—Hill & Ackerman—Mossman & Vance—Howard & Norwood—Dody & Berman—6 Royal Hussars.

Fulton (First Half)—Alvin & Kenny—La Rose & Lane—Townsend Wilbur & Co.—Baker & Rogers. (Last Half)—Lamberti—Davis & Chadwick—Laimes 7/8 Tollman—Sid Gold & Co.—Lunnette Sisters.

Palace (First Half)—Tess & Anna Carter—Chas. Hart & Co.—Jim Reynolds—La Mont Trio. (Last Half)—Frank Mansfield—Le Van & DeVine—Wonder Girl.

Warwick (First Half)—Frank Mansfield—Wonder Girl. (Last Half)—Tess & Anne Carter—Curtis & Fitzgerald—Hughie Clark.

BALTIMORE

Gaby Bros.—Tripoli Trio—Yorke & Maybelle—3 Wilson Girls.

BOSTON

(First Half)—Monte & Parti—Stacey & Moore—Tom Davies & Co.—Driscoll & Perry—Geo. Morton. (Last Half)—Herman & Young—Ott & Nelson—Rose Garden—Overholt & Young—Harry White—Royal Harmony 5.

HAMILTON

(First Half)—Reckless & Arley—Ector & Dena—Armstrong & Downey—Dave Manley—Skelly & Heit Revue. (Last Half)—Geo. Moore—Norton & Wilson—Powers, Marsh & Delmere—Rucker & Winfred—"Whirl of Variety."

Hoboken (First Half)—Florence Nelson & Surprise—Octavia Handworth & Co.—Dobbs & Watkins. (Last Half)—Turner & Grace—Freda Held & Co.—Brandon & Taylor—Jim Reynolds—Blake's Mules.

LONDON, CANADA

(First Half)—Ed Hill—Murphy & Hewitt—White, Black & sUeless. (Last Half)—Gleesons & Houlihan—Lee Mason & Co.—Jas. Grady & Co.

MONTREAL, CANADA

Billy Kinkaid—Follette, Pearl & Wivkrd—Buzzin' Around.

OTTAWA, CANADA

Jack Gregory—Murphy & Lockmar—Martha Russell & Co.—Bartlett, Smith & Sherry—Gypsy Trio.

PROVIDENCE

(First Half)—Noak—Ott & Nelson—Adams & Gerhue—Emery Quintette—Chas Reilly—Mystic Hanson Trio. (Last Half)—Seymour & Jeanette—Lyle & Virginia—Stacey & Moore—Chisholm & Breen—Bryant & Stewart—Kramer & Patterson.

TOPEKA, KANS.

Novelty (First Half)—Time & Ward—Powell & Adair—Hong Kong Mysteries—Keno Fables & Wagner. (Last Half)—Elise Schuyler & Co.

TOLEDO

Keith's (First Half)—Ford & Price—Zelaya—Pete Curley—Jewell & Raymond—Steed's Sextette. (Last Half)—Robert Swan—Grace Dora—Zemater & Smith—Piunkett & Romaine—Hirschoff's Gypsies.

TORONTO, CANADA

Snell & Vernon—Billy Moran—McKay & Earle—Maletta Bonconi & Co.—Royal 4—"Pep-o-Mint Revue."

WASHINGTON, D. C.

The Rickards—Chas. Reede—G. Skayne Gordon & Co.—Weber, Taylor & Hicks—Greddy & Cycling Girls.

WINDSOR

(First Half)—Gleeson & Houlihan—Lee Mason & Co.—Jas. Grady & Co. (Last Half)—Ed Hill—Murphy & Hewitt—White, Black & Useless.

MARCUS LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Turner & Grace—Mossman & Vance—Kane & Chidlow—6 Royal Hussars—Hilton Sisters—Lester Bernard & Co.—Hughie Clark—Aerial La Vails. (Last Half)—The Arnoldos—Correll Sisters—Green & Myra—Crescent Comedy 4—Octavo—Andy & Louise Barlow—Hall & Dexter—Alvin & Kenny.

Victoria (First Half)—Laimee & Tollman—Joe & Clara Nathan—Green & Myra—Beck & Stone—Hill & Ackerman. (Last Half)—Clemenzo Bros.—Boyd & King—Maxwell Quintette—Burt Walton.

Greeley Sq. (First Half)—Du Tiel & Covey—Arthur Lloyd—Chapelle, Stenette & Co.—Dody & Sherman—4 Fantinos.

Delancey St. (First Half)—The Arnoldos—Correll Sisters—Andy & Louise Barlow—Le Van & Devine—Joe Mack & Girls. (Last Half)—Adolpho—La Rose & Lane—Paul & Georgia Hall—Townsend Wilbur & Co.—Harry Lee—Adams & Chase.

Lincoln Sq. (First Half)—Ajax & Emily—Mammy—Paul & Georgia Hall—Steppe & Lancaster—Chas. Hart & Co. (Last Half)—Dancing Cronins—Morley & Mack—Minstrel Monarchs—Henshaw & Avery—King Bros.

National (First Half)—Lamberti—Lynn Cantor—Crescent Comedy 4—Salle & Robles—Adams & Chase. (Last Half)—Ajax & Family—Fox & Venetta — Thompson & Robinson — Rudinoff — 3 Martells.

Orpheum (First Half)—Dancing Cronins—Octavo—Minstrel Monarchs—Hall & Dexter—3 Martells. (Last Half)—Goldie & Ward—Mammy—Joe Mack & Girls—Beck & Stone—Dura & Feeley.

Boulevard (First Half)—Dura & Feeley—Fox & Venetta—Johnson, Cole & Gibson—Burt Walton—"Dance Originalities." (Last Half)—Du Tiel & Covey—Chapelle, Stenette & Co.—Baker & Rogers—4 Fantinos.

Ave. B (First Half)—Dave Kindler—Tid Bits—Josephine Harrison. (Last Half)—Bicknell—Keefe & Lillian—Rudinoff—Sid Gold & Co.—Fridkin Troupe.

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WOMAN HELD AS SPECULATOR

Mrs. Stella Marks of East Ninety-seventh street was arrested last week on a charge of violation of the ticket speculation law and held in $25 bail by Magistrate Jesse Silbermann for Special Sessions.

The arrest of Mrs. Marks took place Saturday night at 1558 Broadway next door to the Palace Theatre by detectives who claim they heard Mrs. Marks say "Tickets for the Palace here."

After her arrest Mrs. Marks, who had no tickets explained that the practice was to stand on the pavement and direct those who wished to buy tickets to the Palace ticket office.

The Palace has made an effort to drive ticket speculators from the neighborhood and advertises that it refuses to accept tickets purchased anywhere but at their own ticket window.

Mrs. Marks denied that she had made any such remarks as the detectives stated.

MOROSCO TO DO "DOLORES"

Olive Morosco will produce Anna Michel's new comedy, "Dolores," in Los Angeles, Cal., early in August. He will bring it to New York early in January.

FRED JARVIS and HARRISON FREDERICA

"LONESOME"

Now playing Pantages Circuit. Booked direct. Answer: Money and advanced consecutive bookings.

HURT IN RAILWAY ACCIDENT

Three were injured and fifty others thrown into a panic last Sunday when a speeding train on the scenic railway at Surf Avenue and West Eighth Street ran into another, which was stalled near the terminus of the ride at a height of twenty-five feet above the sidewalk.

Although the stalled train, consisting of three cars and carrying twenty passengers, had suddenly stopped in the middle of the ride, apparently no effort had been made to warn other trains. Edward Martin, assistant superintenent of "The Big Dipper," as the ride is known, had climbed up and was attempting to push the train from the rear when the collision occurred.

He was struck by the onrushing train and thrown to one side, landing on a workmen's platform alongside the track. He was found to be seriously injured, having sustained a broken nose, broken collarbone, and lacerations of the scalp and shoulder. Martin is forty-six years old and lives at 1902 Avenue S, Brooklyn.

When the crash occurred, the women, who constituted the majority of the passengers in both trains, broke into a panic, but were reassured by the guards on the trains and the male passengers.

The others hurt in the collision are Mrs. Mary Nott, nineteen, of 55 Dupont Street, Brooklyn, who was hit by flying timbers, and suffered contusions of the head, and Miss Maude Leickel, nineteen, of Weissport, Pa., who was hit by a flying board and suffered a fractured nose.

The railway, which was opened only two weeks ago, is the highest priced amusement of its kind at the Island, but is not provided with safety devices for the prevention of collisions. Police permitted only one of the rides on the railway after the collision, until official action had been taken on the installation of safety devices.

BOHEMIANS' PLANS FOR SEASON

Plans for the season of 1921 made by the Bohemians, Inc., include the road production of three of their former successes, the 1921 edition of the Greenwich Village Follies, and probably three other productions.

The Greenwich Village Follies of 1921, devised and staged by John Murray Anderson, will open early in the summer at the Greenwich Village Theatre and, after a preliminary run there, will move to the Park in the fall. The 1920 edition will open in August in Atlantic City. After a week there, it will go to Pittsburgh for another week, then for two weeks to Detroit, and following that it will move to Chicago for an extended run. After the Chicago run, the 1920 Follies will go to the Coast and will then turn back on a transcontinental tour.

The Greenwich Village Follies of 1919, which has been on tour for two years, will open in Dayton, O., in September, and will then tour the smaller cities of the South and West. "Jim, Jam, Jems," which has also been on tour, will open in Philadelphia in September and will then move to Chicago for an extended run there.

In addition to that, the Bohemians, Inc., will produce during the coming season a new musical show, by John Murray Anderson. Although no name has as yet been chosen for this production, the costumes and scenery have already been designed. It will be a musical comedy similar in type to "What's In a Name."

Another production during the coming season will be an elaborate Oriental and occidental revue. This will be a spectacular production with a story running through it. Later in the season, possibly not till the beginning of the new year, the Bohemians may produce another musical comedy, of a type, they say, different from any which has as yet been produced.

DINNER FOR CAPT. GLEASON

The Friars' Club will give a dinner to Capt. J. J. Gleason on Friday evening, July 1, at the Hotel Astor.

GEORGE GROSSMITH HERE

George Grossmith, the English comedian, arrived in New York from London on Monday on board the S.S. *Celtic*.

IS SHE STILL SENDING THEM?

BALTIMORE, Md., June 20.—Harry Fox, who is headlining at the Maryland Theatre, here this week, evidently has a press agent for the following appeared in one of the daily papers:

"Actor folks have long been noted for their peculiar hobbies and little idiosyncrasies. They have their own sincere and confident beliefs in certain omens of good or bad fortune. For instance, one should never whistle in a dressing room. That would only result in a direct misfortune. A performer should never put the right shoe on first and should never use a round-top trunk. A brass cornet in the orchestra or a cross-eyed man in the audience portend the greatest ill-fortune, and so on. To counteract these several jinxes players carry every sort of talisman imaginable to protect them against the harbingers of disaster. Harry Fox, the musical comedy and motion-picture star appearing at the Maryland this week, is no exception to the rule. He, in all probability, has the most novel set of talismans in captivity.

"Mrs. Harry Fox, who is known to theatredom as Yansci Dolly, of the Dolly sisters, has a habit of sending all sorts of little toys to her actor husband while he is away on the road, with the admonition, 'Play with these, Harry, and let the girls alone.' He has received toy dolls, fire engines, rattles, trains and other toys too numerous to mention. Recently a child's bib was sent to him with the inscription, 'Good Boy.' All these playthings are the first things to come out of his trunk when opening and the last things to go in at the close of an engagement. Harry wouldn't think of even starting to make up unless the toys have been arranged in their proper places on his dressing table. He says that he is firmly convinced that these tiny talismans will dispel ill fortune."

BIG CUT IN HOTEL RATES

CHICAGO, Ill., June 20.—Two Loop hotels, catering to the theatrical profession, announced big drops in the prices of rooms and food.

A reduction of 2 per cent in rooms and a comparative drop in food prices was announced by Harry Moir, manager of the Morrison Hotel. The new rate will make rooms, formerly at $5 and $7 per day, now cost $4 and $6 each, with approximately the same percentage of reduction on smaller rooms. The greatest cut in the restaurant has been on meats. Frank Bering, manager of the Hotel Sherman, announced a cut of 25 per cent in hotel rooms.

PERFORMERS IN HOSPITAL

CHICAGO, Ill., June 20.—The following patients are confined at the American Theatrical Hospital and all are reported to be recovering:

Olga Hanson, Anna Rockafield, Edith Meyers, Mrs. M. V. Elligen, Mrs. Robert Halcott, Lew Lubin, H. George Murray, Billy Royce, Harry Cornell, Olga B. Elwood, Frances Neeley, Peggy Perry, Wanda San Jose, Peggy Glenn, Jackie Burke, Josephine Keen, George Bogus, Peggy Robbins, Edna Hodges, Frank Haley, Dot Schaefer and Bob Bolles.

"GOLD-DIGGERS" CLOSES

Belasco's production of "The Gold-Diggers," closed at the Lyceum Theatre on Saturday night, after a run of 725 performances. The play, which is by Avery Hopwood, opened at the theatre on September 30, 1919, and has played ninety weeks at the house.

The cast will be given a vacation until the latter part of July, when the play will open for a road tour. The route will include Chicago, Boston, Philadelphia, Pittsburgh, Buffalo, Cleveland, Cincinnati, St. Louis, Kansas City, Detroit, Milwaukee Indianapolis, Louisville, Washington, Baltimore and Brooklyn.

CHAS. PINCUS MARRIED

SAN FRANCISCO, June 20.—Charles Pincus, manager of the California theatre, was married to Miss Viola S. Jacoby on June 6th. The ceremony took place in the Temple, corner of California and Webster streets. The young couple are at present spending their honeymoon in Southern California.

VAUDEVILLE NEWS

LOEW AGENTS ORGANIZE

The Artists' Representative Association is the name of a new organization which was started last week by booking agents connected with the Loew office. The purpose of the association is to create a spirit of co-operation among the various bookers franchised in the Loew office, to settle arguments between agents, and also to establish a benevolent fund, which will be used for the benefit of those agents who may at anytime be in need.

Thirty charter members are on the membership list, which is restricted to franchised Loew agents only. A lay membership that will be restricted is also being established. Among the latter will be J. H. Lubin, and various other bookers who have become interested in the organization.

Officers of the organization were elected late last week, and are as follows: President, Charles J. Fitzpatrick, first vice-president; Arthur J. Horowitz, second vice-president; Abe Feinberg, secretary; Meyer North, and treasurer, Lee Kraus. Meetings will be held once a week.

HAMILTON HAS SONG CONTEST

An amateur song contest is being held at Keith's Hamilton theatre all this week, and will end on Friday evening, when the winners will be selected. The contest is being run on an elimiation basis, with four winners to be selected by the audience. Cash prizes of fifty dollars will be awarded the winners.

FLATBUSH CLOSES JUNE 26

B. S. Moss' Flatbush theatre, in Brooklyn, will close for the remainder of the season on June 26. The house will reopen in September with the same policy of six vaudeville acts and a feature picture on a full week basis.

DOROTHY ROYE MARRIED

Dorothy Roye, who does a single in vaudeville, was married last February to Lou Dorn, known in musical circles, the two having kept the affair a secret even from their most intimate friends until recently.

NOT TO MARRY CARSON

Through an error, it was printed that Helen Simanowith, secretary to H. C. Carson, of the Orpheum Circuit, was to be married to Carson on July 4, and the article should have read, married to Jos. C. Mackerer.

AL SHAYNE ON PAN TIME

CHICAGO, Ill., June 20.—Al Shayne has been routed for a tour of the Pantages Circuit, opening early in August. Shayne is at present filling his dates hereabouts for the Western Vaudeville Managers' Association.

GROTH BACK AT COLISEUM

Emil Groth, who has been managing the Columbia Theatre in Far Rockaway, returns as manager of the Coliseum Theatre this week. Jerry De Rosa will manage the Columbia for the rest of the season.

ROSENER WRITES PLAY

George M. Rosener has completed a three-act Irish comedy-drama, entitled "True Hearts in Erin." The play is dedicated to Brother Joachim, once his teacher at the St. Vincent de Paul School.

DOLLY & CALAME UNITE

Dolly & Calame, out of vaudeville for a year, have re-entered the profession. During the past season Dolly was with the Lew Kelly show, while Calame took a flyer in the business world.

MORE HOUSES CLOSING

CHICAGO, Ill., June 21.—The Chicago offices of the B. F. Keith Circuit have but four houses open at this time. It is said that these are likely to close around the end of June.

"GERTIE'S GARTER" COMING IN

"Gertie's Garter," which has played around from Brooklyn to Chicago during the past few months with varying success, will be brought to the Republic Theatre on June 25 by A. H. Woods. The piece, which is a broad farce, was roundly scored in Boston and Chicago for its risque character.

Written by Wilson Collison, "Gertie's Garter" originally opened in Cleveland last year in stock under the title of "Up In the Haymow." One of the principal roles in the stock presentation was filled by Walter Jones, who has the same part in the show now. Avery Hopwood then revised the play and it was re-titled, "Getting Gertie's Garter," and now is known as "Gertie's Garter." It played in Cleveland a few weeks ago, and the critics declared that it was better in its first form than now. The show played one week in Cleveland and got only $2,500.

Besides Walter Jones, the cast includes Dorothy Mackaye, Adele Rolland, Donald MacDonald, Louis Kimball and others.

INCOME TAX IN BELGIUM

BRUSSELLS, June 11.—Artists who receive offers to play in Belgium, in estimating the amount to ask for their acts, should bear in mind that in Belgium a deduction of 2 per cent is made from salaries for income tax. This tax is levied on nine-tenths of the amount of the contracted salary, and the deductions are made at the treasury.

FAY MARBE IN GAITES' SHOW

Fay Marbe, who did an act in vaudeville and has appeared in pictures, left for Boston last week to watch Marjorie Sweet in Jos Gaites' "Up in the Clouds."

Miss Marbe was cast for the part by Leslie Morosco, and will assume it upon Miss Sweet's departure to open in "Take It From Me," for which she is under contract.

GUILD TO DO "HAMLET"

The Drama Guild, a newly group of players, will present "Hamlet" and 'The Merchant of Venice" at the Bramhall playhouse. D. J. Gallagher staged the plays which began their engagement on Monday.

LILLIAN WILCK IN STOCK

DAYTON, Ohio, June 20.—Lillian Wilck plays the leading roles for the Liberty Theatre stock company, which is playing a stock season here. Harry McRae Webster is directing the company.

THOMAS & WALKER DISSOLVE

The booking firm of Thomas & Walker has dissolved; Lou Thomas is going in business for himself and Raymond Walker will devote his time to his music interests.

N. V. A. TO PLAY IN SCHENECTADY

The baseball team of the National Vaudeville Artists' Club have booked to play a game with the team of the Knights of Columbus in Schenectady on July 3.

KLAUBER TO DO "END OF WORLD"

Adolph Klauber announces that the little of the new ultra-modern comedy by Janet A. Fairbanks, which he will produce in the fall, will be "The End of the World."

RUSSO AT THE ARCADIA

DETROIT, Mich., June 19.—Dan Russo and his Yama Yama Band are now at the Arcadia in this city, where they are drawing big crowds.

THE PRINCESS CLOSES

MONTREAL, Can., June 13.—The Princess, the big time vaudeville house here, closed on June 11. It will reopen early in August.

EDWARDS HAS WADSWORTH BAND

Wheeler Wadsworth and his band are now under the management of Gus Edwards and will open shortly at a nearby resort.

ABOUT YOU! AND YOU!! AND YOU !!!

Eddie Garvey is spending the summer at Atlantic City, N. J.

Edyth Baker has been engaged for the new Ned Wayburn production of "Town Talk."

Ted Lewis and his Metropolitan Band are heading the bill at Keith's, Boston, this week.

Sammy Weston and **Josie Rooney** are now rehearsing a new song and dance act for vaudeville.

Parrish and **Peru**, the vaudevillians, are spending their vacation with friends at Lake McLaren, Hesperia, Mich.

Dave Thursby will use a new monologue written by **James Madison** when he resumes his bookings in August.

Donna Montran is breaking in a new single entitled "As You Like It," by **Hockey** and **Green**, out of town this week.

Edith Taliaferro opens on the Proctor Time this week in a new sketch entitled "Under the Same Old Moon," by Kenneth Webb.

Bide Dudley, the playright and newspaperman sailed last week for England to arrange for the production of a play in London.

Bessie Barriscale, the motion picture star, will appear in a play next season under the management of **Richard G. Herndon**.

Van Hoven, now appearing at the Riverside, will play four weeks around New York; he sails for England on the *Olympic* September 3.

Bee Palmer, Phil Baker, Raymond & Shram and Sally Fields are billed to open at the Cafe De Paris Saturday evening, June 25th.

Reed and **Blake** have closed their season on the Fox time and are spending a vacation at Singac, N. J. They will resume playing dates early in September.

Hermine Shone has been engaged to play an important part in "Back Pay," a new play by Fannie Hurst, in which A. H. Woods will star Helen MacKellar next season.

Julian Eltinge is back in Los Angeles, having just finished his vaudeville tour. He intends to make a few pictures between now and September, when he will go back to vaudeville.

Jack Symonds, the tramp monologist, in his new offering by **James Madison**, is booked solid on the Loew Southern Circuit beginning at Knoxville, with their other time to follow.

Marcelle Fallet has been routed for thirty-five weeks over the Keith time next season, opening September 12, at Albany; after fifteen weeks on the road she will play eleven weeks around New York.

Gus Reed, of Yates and Reed, is returning to his home in Los Angeles this week, where he will spend the Summer. He will be married in Los Angeles to **Ivy Cunningham**, formerly of the Cunningham Sisters.

Thelma Carlton, last with Nora Bayes in "Her Family Tree," and **Jack Waldron**, formerly with Emma Haig and late of the Harry Carroll "Varieties of 1920" No. 2 company, have teamed up and will open shortly in a new dance and song offering.

Willie Hollander, who is the only man to hold the job of musical director at Carleton Terrace for more than six months, was first brought to the public's attention by Joan Sawyer at Reisenweber's six years ago. Since then he has held successfully the leadership of some of the best known cafes along Broadway.

Nina Morgana, the Metropolitan opera singer, and **Bruno Zirato**, secretary to Enrico Caruso, obtained a marriage license last Saturday in the City Clerk's office in Buffalo. Miss Morgana declared that she was a resident of Buffalo and gave her age as 29. Mr. Zirato is the same age and resides at the Hotel Vanderbilt, New York City. The wedding will be held in Buffalo June 15 and the couple will then come to New York to make their home here.

"CLOUDS" FOR CHICAGO

CHICAGO, Ill., June 20.—"Up in the Clouds," a musical comedy sponsored by the impresario who exploited "Take It from Me" here throughout last Summer, will **arrive at the Garrick Theatre** on July 3, to stay indefinitely. It has been told already that Doris Keane, doing well here, will close her engagement in "Romance" at the Garrick on July 2.

The new Summer show will be a blend of fable-telling musical comedy and fabulous revue. In the cast will be Skeets Gallagher, Florence Hedges, Hal Van Rensselaer, Arthur Cunningham, Mark Smith, Page Spencer, Gladys Coburn, Marie Dahm, Patricia O'Hearn, William N. Bailey, Gertrude O'Connor, Marjorie Sweet and Louise Brunnell.

THEATRES PUT IN FILMS

LONDON, June 10.—The Royal and Gaiety theatres in Manchester have closed their seasons of repertory and productions, for an indefinite period. Both houses are installing motion pictures as substitutes.

ROMAINE IN REVUE AGAIN

LONDON, June 10.—Claire Romaine, who has not been seen in revue for several years, has returned to that type of show in "The Whirligig," at the Empire, in Liverpool. The show is coming to London.

BLANEY COMPANIES CLOSING

All the Blaney stock companies will close down by July 2. This will give each of the players at least a month's vacation and they will then all open the second week in August.

MUST SEPARATE SEXES

MADRID, Spain, June 17.—A new order has been issued here by the prefect of police, has been amended, which makes it imperative to separate the sexes at the motion picture theatres and contains the following provisions.

Two-fifths of the space available for the audience will be reserved for women and children; one-half of the remaining three-fifths will be reserved for men and children; the other half of the three-fifths will be for both sexes. 'Red lights must be kept on at all times in this last section.

Anyone over 10 years of age who is found in a part of the house where he does not belong will be liable to a fine of not less than $10.

The managers declare that they will be obliged to take a course of higher mathematics in order to make sure what the half of three-fifths may be.

Although the new regulation has been the subject of many humorous paragraphs, it is generally agreed that drastic restraint was needed, since the behavior of a section of the public at cinema theatres has been a cause of scandal.

"SOYNA" OPENS AUG. 10

"Soyna," which is being produced by Marc Klaw, will have its premiere in Stamford, Conn., on August 10 and 11. The play will then come into New York.

"FOOL'S ERRAND" FOR N. Y.

The Shuberts will present "Fool's Errand," the new play by Louis Evan Shipman, which is now running in Chicago, in New York next season.

KENNISON SISTERS
AND
BILLIE MORLEN
MUSIC AND DANCING REVIEW
Directions—
MICKY CURRAN AND DANNY DAVENPORT

CORDINI
The Wizard of the Piano Accordeon
Direction—JACK HENRY, U. B. O. Time. Loew Time—DANNY DAVENPORT

JIM BAGGETT AND SHELDON ROSE
"Enjoying Themselves"
PERM. ADD., 922 RUBY ST.
WOODHAVEN, L. I., N. Y.

THREE ANDER GIRLS
ALWAYS WORKING
ARE DIFFERENT
AND ORIGINAL
The Answer Can Fill Any Spot on Any Bill. Are the Originators of Changing Costumes in Front of Audience.
Dir.—BART McHUGH

SINCLAIR & GRAY
IN A CYCLE OF YOUTH
Direction—JOE MICHAELS

AFTER STOPPING SHOWS ALL SEASON
REED and BLAKE
Are Now Stopping at Colonial Inn, Singac, N. J. Reopening Sept. 1. Booked by Abe I. Feinberg.

JIMMIE HAZARD & SPELLMAN JACK
WATCH THEIR FEET—IN VAUDEVILLE

Mike RODER & DEAN Jack
Comedy Aerialists Featuring Their Own Original Idea "THE SKY DROP"

JOE and CLARA NATHAN
A RAY OF SUNSHINE IN THE GARDEN OF VAUDEVILLE—A NOVELTY THAT IS DISTINCT

"PERSHING"
A NOVELTY SURPRISE
Presented by E. L. BUTLER

LAURIE ORDWAY & CO.
IN VAUDEVILLE
IRENE FISHER at the Piano

HARRY GILBERT
CHARACTER SNAP SHOTS
Direction—U. B. O., Fred De Bondy, Marrinelli Office—Loew, Jack Potsdam

Wm. Cahill
THE MAN FROM IRELAND
DAISY
Direction—HARRY SHEA
JESSIE

$5,000,000 HAS BEEN WASTED

"Five million dollars has been utterly wasted, thrown away, dropped down the well in the making of motion pictures. And even then this is inside the true figure."

After a recent compilation of statistics this is the statement made by John Griffith Wray, Thomas H. Ince, director, who declares that the high cost of making films isn't so high as it used to be.

"It took the so-called 'slump' in picture production to awaken everybody in the industry to the value of a dollar," Mr. Wray declared. "Waste used to characterize motion pictures. Thousands of feet of film saw only the waste barrel every year. Producers used to keep entire companies on salary for weeks before using the players—just to say that they had engaged certain actors thought to be in vogue.

"And administrative offices in studios have frequently been filled with swivel-chair occupants who did little if anything to earn their momentus salaries, while directors and cameramen had entire corps of assistants who got paid for their mere presence at the studio.

"Now everything is different. Producers understand that a dollar in the bank is worth 10 spent wantonly. Actors have learned to save their money, and certain non-essential persons have been eliminated from studio payrolls.

"The industry, because of the 'slump' scare, has gotten onto a solid business basis. One company is not going to resign any of its stars at their former fabulous salaries. Various other concerns have cut out unnecessary stock companies. Producers are engaging just what actors they need for one production and the much-heralded film salaries have struck their normal level of fairness."

SCREEN WRITERS ORGANIZING

The Los Angeles Screen Writers' Guild has been such a highly successful institution that some of the motion picture authors in the Authors' League have adopted the idea and formed a guild in New York. Any one who has written or is writing for the screen is eligible providing he belongs to the Authors' League. This last organization is the parent of the motion picture branches.

At a meeting held recently to perfect plans for making the Screen Writers' Guild a permanent organization the following officers were elected: President, Luther Reed; vice-president, Thomas Geraghty; treasurer, E. Lloyd Sheldon; secretary, J. E. D. Meador. The executive committee is composed of Anthony Paul Kelly, Burns Mantel, Forrest Halsey, Katherine Stewart, Dorothy Farnum, Waldemar Young, George Proctor, Irving Young, Anita Loos, Hamilton Thompson, Frank Beresford and F. Clarkson Miller.

The purpose of the guild is to promote better co-operation between authors and producers, protect ideas and to obtain credit on the screen as well as in publicity and advertising.

THIRD WEEK FOR PICTURE

"The Woman God Changed" is now playing its third week at B. S. Moss' Broadway Theatre. This is the first time that a film production has played more than one week at the house under the Moss direction. The film, which is a cosmopolitan production, has been booked for all the Moss and Keith split-week houses. It will split with another Cosmopolitan film, "The Wild Goose."

LASKY BUYS PLAYS

Since his return to New York, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, has been busy acquiring a long list of literary properties for production as Paramount pictures next season, and last week he made known two plays and a novel he has purchased.

One of the plays is "The Champion," the successful comedy-drama, which, with Grant Mitchell in the leading role, has run all this season on Broadway. "The Champion" was purchased as a vehicle for Wallace Reid, and will be put into production upon Mr. Reid's return to the coast, following the completion of "Peter Ibbetson," in which he is co-starring with Elsie Ferguson. The other play is "A Prince There Was," George M. Cohan's successful romantic comedy of last season. This play has been bought for Thomas Meighan, and it is expected that it will prove to be the greatest vehicle this popular star has had in a long time.

The novel is "The Sheik," E. M. Hull's successful book which Mr. Lasky has bought for production by George Melford with a cast of stellar players. This book, which has a wealth of picturesque background and a number of dramatic situations, already has had a big sale both in this country and in England.

"The purchase of these three properties," said Mr. Lasky, "is in line with our policy to get bigger and better stories for our stars and directors for next season. Mr. Reid and Mr. Meighan undoubtedly are the two most popular male stars today, and with bigger stories and plays as their starring vehicles, their popularity is bound to increase. We plan to give the utmost care to the production of both 'The Champion' and 'A Prince There Was' and I fully believe these two pictures will prove to be immense box-office, as well as artistic, successes."

FILM MEN DRAW CONTRACT

A tentative contract for the purpose of standardizing the forms of contracts exchanged by exhibitors and producers has been drawn up by the Committee on Business Relations of the Motion Picture Theatre Owners of America, and submitted to every producer in the industry. The contract, which was drawn up to free the exhibitor from the abuses to which he was subject under the old system, will also be submitted to the theatre owners at their convention, which is to be held in Minneapolis, June 27, 28 and 29.

The principal terms of the contract provide for penalties on the exhibitor if he loses or damages films and on the distributor if he fails to deliver or otherwise falls down on the contract. Though the contract includes no startling provisions, it is highly important because, under the present system of letting films, exhibitors are not usually protected by any contract nor have they, in most cases, any means of redress against the distributors for failure to deliver the films.

The members of the Committee on Business Relations, which framed the contract, are: E. T. Peter, of Dallas, Texas; H. H. Lustig, of Cleveland, Ohio; W. D. Burford, of Aurora, Ill.; John Evans, of Philadelphia, Pa.; C. H. Burkey, of Kansas City, Mo.; John Mannheimer, of Brooklyn, N. Y.; M. Edelhertz and S. Morass, of New York.

Eddie Tanner and company, with Gladys Palmer, is rehearsing a new comedy sketch entitled "Love and Groceries." They expect to open at a local house next week.

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CATCH ME AT COLUMBIA
PAULINE ANDERSON
With Jean Bedini's Peck-a-Boo

JERRY TANEAN
BLACKFACE COMEDY, MUSICAL, SINGING AND TALKING.
Direction—NAT SOBEL

FILM FLASHES

Harold Lloyd will build a swimming pool in Los Angeles.

Carmel Myers is now spending a vacation in the mountains.

George Beban will make a motion picture of his "Sign of the Rose."

Charlie Murray, the film comedian, will, it is said, return to vaudeville.

Douglas Fairbanks is about half through filming "The Three Musketeers."

William F. Adler is going to Tahiti to produce "The Lagoon of Desire."

Mary Anderson is to do a new series of comedy-dramas for Spencer productions.

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Acts, Sketches, and Monologues to Order. (Interview by appointment.) Eddie (Hayden) O'Connor, 1531 Broadway, N. Y. C.

King Lear takes off his wrinkles almost as easily as his crown when he uses

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81 East 125th Street. NEW YORK.

The Sunny West Film Co. of New York will distribute the films.

"The Stranger's Banquet," by Donn Byrne, will be filmed by Marshall Neilan.

"The Rose of Washington Square" will be filmed with Carmel Myers in the leading role.

A. H. Woods will take over the Tremont Temple in Boston, and open it as a picture house.

Betty Compson is now completing work on the production of "At the End of the World."

Gale Henry has been selected to appear in the support of Gareth Hughes in "The Hunch."

Tod Browning has purchased the "Just Outside of Hell," which he will produce shortly.

Conway Tearle has just finished "Ye Shall Pay" and is now at work on "Love's Masquerade."

Shirley Mason will next be starred in "Lovetime." She will be directed by Howard Mitchell.

Antonio Moreno donated his racing roadster to be auctioned off for the benefit of the Actor's Fund.

Clyde Cook is finishing "The Sailor," his latest comedy, which was directed by Jack Blystone.

"Dream Street" will be shown in all the Greater New York theatres of the Loew circuit shortly.

Tom Ince and Willie Collier spent a few days last week visiting the ruins of what was once Inceville.

Jackie Saunders has been cast for a leading role in "The Infamous Miss Reville," starring Alice Lake.

"The Three Musketeers" has a cast, all told, of 116 persons, which amounts to a payroll of $50,000 a week.

Clara Williams, otherwise Mrs. Reginald Barker, has completely recovered from an illness of over six months.

Priscilla Dean will be supported by Herbert Rawlinson in "Conflict," her next Universal-Jewel production.

Mahlon Hamilton will be the leading man for Gloria Swanson in her production of "The Shulamite" for Lasky.

"The Man of Stone" will be made with Conway Tearle in the leading role, supported by Winifred Westover.

Tom Moore will appear in a new film by Rupert Hughes, called "From the Ground Up." He will start work shortly.

James Kirkwood is now writing a book which he calls "Stars I Have Directed, and Directors Who Have Directed Me."

The Dreamland and Dixie Theatres, patronized only by negroes, were wiped out in a recent fire in Tulsa, Oklahoma.

Jack O'Brien, motion picture leading man, has become engaged to be married to Helen Smith, also a motion picture actress.

H. B. Warner, and his wife, Rita Stanwood, have left motion pictures and will be seen on the legitimate stage shortly.

Ruth Roland, Harry Girard, Virginia Ainsworth and Earl Metcalfe have formed a quartette at the Hal H. Roach Studios.

Julia Arthur has been engaged by D. W. Griffith to play the role of the Countess in the screen version of "The Two Orphans."

The third of the series of feature productions starring Gail Kane will be released early next month by the Pioneer Film Corp.

Lillian Walker, screen star, has been doing a monologue in vaudeville for awhile and is now accepting an engagement in stock.

Ethel Clayton's next production for motion pictures will be an adaptation of the stage play "The Girl of the Golden West."

After finishing his current picture for Vitagraph, Antonio Moreno will start for Honolulu, where he will spend a short vacation.

"Heedless Moths," the Audrey Munson picture which has been running at the Greenwich Village Theatre, is now at the Frazee.

Sacha Jacobsen is playing a return engagement at the Capitol Theatre this week. "Without Benefit of Clergy" is the feature picture.

Hobart Bosworth has begun work on "Renunciation," an original story from the pen of Emily Johnson. Rowland Lee is directing.

Cissy Fitzgerald, who has been appearing in motion pictures, is now on her way to New York, where she intends to enter vaudeville.

Nazimova will shortly make a picture with a cast made up entirely of women and written, directed, edited, cut, and produced by women.

Pola Negri productions has completed "Intrigue" and "Vendetta," which J. P. Howell will distribute through a State rights concern.

Richard Kipling, head of the company which bears his name, is at present in New York, making a business survey of his picture interests.

"The Golem," a foreign made production, begins an extended engagement at the Criterion Theatre this week under the direction of Hugo Reisenfeld.

Hayward Mack, Laura LaPlant and Jack Brammall will be seen in the support of Edna Murphy and Johnnie Walker in their first starring vehicle.

Robert Kurrle, cameraman, will take a brief vacation after completing "A Question of Honor," which will be Anita Stewart's next production.

Miss Dorothy Woolley, of Sydney, Australia, who is known as "the perfect girl," has been engaged to make pictures for a Los Angeles firm.

William Farnum is now returning from a trip to Italy in time to celebrate his birthday at his home in Sag Harbor. His anniversary falls on July 4.

Lady Isen Mei, who recently completed a vaudeville tour as the "Chinese Nightingale," has the leading role in "The Lotus Blossom," now being filmed.

Clara Beranger, the scenario writer, has come to Hollywood for a three months' stay at the Lasky studios before returning to the Paramount studios in the east.

Carl Laemmle sailed for England on the *Aquitania* last week; he will visit London, Paris and his birthplace, Laupheim., in Germany, returning in October.

Mildred Davis is going to continue being Harold Lloyd's leading lady for a short time, after which she will be starred in feature pictures by Hal Roach.

Herbert Rawlinson, for years one of the mainstays of the old Universal program, has again been signed by the Universal as one of its Special Attraction Stars.

Jack Hoxie, Arrow star, has just started on a tour in which he will make a personal appearance throughout the country in conjunction with his latest pictures.

Kay Laurel, movie star, is seriously ill at the Hotel Majestic in Paris, having contracted pneumonia as the result of an aeroplane flight made with Pearl White.

Fred C. Quimby will supervise the taking of the Dempsey-Carpentier fight pictures, according to an arrangement made with Tex Rickard, promoter of the affair.

The motion picture production of "Life," by William A. Brady, which he also produced years ago on the legitimate stage, is the feature of the Rivoli's programme this week.

"The Three Musketeers," picture, starring Douglas Fairbanks, will begin its engagement at the Lyric Theatre on August 14th, where it will play to a $2.50 top price.

Henry B. Walthall and Mary Charleson, his wife, having toured the country in a stage play, are returning to pictures for a time. Later they plan to become troupers again.

Johnny Jones, twelve year old star of the Booth Tarkington "Edgar Comedies," has completed his tour around the country in which he made a number of personal appearances.

Edna Wheaton, who has the role of "Beauty" in the George Fitzmaurice production of "Experience," recently married Irving Stark, a wealthy toy manufacturer of California.

Rockcliffe Fellowes, who portrays society heroes, will play the leading role in the production now being made by Marshall Neilan, which has been tentatively titled "Some People."

Tom Mix will appear in person Friday night at a performance of "The Queen of Sheba," at the Lyric Theatre. He will make a short speech to the audience during intermission.

Hugh Wiley, who has been writing stories for the *Saturday Evening Post*, is now affiliated with Marshall Neilan. George Ade and Donn Byrne have also joined the Neilan forces recently.

James MacStorck (Chic) Lloyd, the vaudeville performer, formerly of Keno, Lloyd, and Davies, has accepted a position with the Goldwyn Pictures people to write and play in their pictures.

Claire Whitney and Robert Emmett Keane have quit vaudeville in order that they may star in pictures. They expect to make short features which Forward Film Company plan to distribute.

"The Champion," the play in which Grant Mitchell scored a success on the legitimate stage, will find its way to the screen when Famous Players produce it with Wallace Reid in the leading role.

The audience attending the performance of "Sun-Kist" at the Sam H. Harris Theatre, was filmed by a motion picture camera on Monday evening. The film will be shown at the theatre later in the week.

Montagu Love will play Colonel Ibbetson, the role played by Lionel Barrymore on the stage, in the screen version of Du Maurier's "Peter Ibbetson," in which Elsie Ferguson and Wallace Reid are being co-starred.

"The Old Nest," produced by Goldwyn from a scenario by Rupert Hughes, will begin a limited engagement at the Astor on Monday, June 27. Reginald Barker directed the production which has a cast of twenty-one.

"The Adventures of Tarzan," a fifteen episode serial founded on the fiction character of Edgar Rice Burroughs, is completed and is scheduled for release shortly with an all star cast headed by Elmo Lincoln.

Elaine Hammerstein is filming a new type of play under the direction of Ralph Ince, "Remorseless Love." The story gives Miss Hammerstein an opportunity along lines quite different from the usual lines of play she has been seen in.

George Dubois Proctor, who wrote "On the Back Lot," the first picture in which Anetha Getwell played a stellar part, is at work on a second script, entitled "Idle Eyes," for her, which will be made by Pantheon Pictures Corporation.

The Harmony Film Company's scenario department is working hard under the supervision of Director Geo. Edwards-Hall on the continuities of the series of six Western and North-Western stories, production of which will begin in about five weeks.

William H. Tooker, the character lead, will have a prominent part in "God's Country and the Law," the second of the James Oliver Curwood stories being made for the screen by Pine Tree Pictures, Inc., of Portland, Me., under the direction of Sidney Olcott.

"The Twice Born Woman," a motion picture with Mary Magdalene as its central figure, will begin a summer engagement at the Hippodrome tonight (Wednesday). The film is purely a summer offering and there is no expectation that it will be continued at the Hippodrome in the Fall.

JAMES MADISON says:
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MARINE BAND WANTS MEN

Bands of the United States Marine Corps, both here and in our island possessions, are seeking recruits in an effort to carry out their duties of providing music for the men in camp, at dances, movies and concerts. According to an announcement today by the Marine Corps recruiting station at 24 East Twenty-third Street, twenty-five additional men are needed to bring the bands up to full strength required by the government.

Bands are maintained at Mare Island, Paris Island, Quantico, Va., and in Haiti, Santo Domingo, Peking and Managus.

First Sergeant Phillips of the Marine Corps, at the local station, said that applicants do not necessarily have to be professional musicians. Instruments and instruction are furnished free of charge. Sergeant Phillips will remain here for some days to interview prospective bandsmen.

ORCHESTRA NEWS

CONWAY CLOSING AT PARK

Patrick Conway and his band close their engagement this week at Willow Grove Park, Philadelphia. Soloists for the week are Jane Neilson, soprano; Carlo Ferretti, baritone; Ernest F. Pechin, cornet, and Pedro Lozano, trombone.

Victor Herbert and his orchestra will begin an engagement at the park on Sunday, June 26.

VESSELLA AT STEEL PIER

Vessella, the Italian bandmaster who came over here to play for the Italian opera company at the Lexington several months ago, began an engagement at the Steel Pier, Atlantic City, this week.

RADERMAN AT BLOSSOM HEATH

Harry Raderman's Orchestra, with Nat Glantz, are playing at the Blossom Heath Inn for the season.

THIBAULT IS DIRECTOR

Ernest Thibault, late leader of the Nemo Theatre orchestra, which uses the organ through the Summer months, is now musical director at the Japanese Gardens.

LITTAU AT THE RIALTO

Joseph Littau, who was assistant conductor of the Rivoli orchestra, succeeded Lion Vanderheim last Sunday as conductor of the Rialto Theatre orchestra.

LEMARE IS MUNICIPAL ORGANIST

SAN FRANCISCO, June 20.—Edwin H. Lemare, whose five-year contract as municipal organist of San Francisco expires on June 30, will become the municipal organist of Portland, Me., beginning October 25.

Lemare will hold a series of ten farewell recitals on Sunday afternoons, beginning July 3. He will then go to Honolulu to design the $60,000 organ which that city is to install.

Lemare received $10,000 annually from San Francisco, and appeared each Sunday night at the Exposition Auditorium. The public was admitted to these concerts for ten cents each person, but each year the project showed a deficit.

2 "EAST IS WEST" COS. GOING OUT

Two companies of "East is West" are being cast now to go out next season.

BILLY "SWEDE" HALL
With JENNIE COLBORN
In a Comedy Success "HILDA" Can You Imagine?
This Week
B. F. Keith's Riverside
DIRECTION JOHNNY COLLINS

FIRST TIME EAST
SIX TIP TOPS
In "A Day at the Gym"
TUMBLING SPEEDSTERS WITH MIRTH PROVOKING COMEDY

Sylvia SNOW—SIGWORTH Dan
LATE FEATURE WITH EDW. BECK'S MARIGOLD FROLICS—NOW WITH WILL J. HARRIS' TID BITS OF 1921

BOB FISHER & LLOYD JULES
TWO SHADES OF BURNT CORK
DIRECTION—BOB BAKER

M-A-M-M-Y
in COON SONGS
Direction—SAM BAERWITZ

Three CLIFFORDS
RUTH CHERRY—SARAH VENABLE—HARRY CLIFFORD
BOOKED SOLID LOEW CIRCUIT

ATTENTION, VAUDEVILLE ACTS
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Management—Ed. Davidow & Rufus Lemaire Singing and Dancing Booked Solid
SHUBERT NEW ADVANCED VAUDEVILLE

JACK LEONARD
THE PADEREWSKI OF SYNCOPATION
Direction—LEW LESLIE

WILEY STORY FILMED

Hugh Wiley's story "Hop," which appeared in the *Saturday Evening Post*, will be incorporated in Marshall Neilan's new production, "Bits of Life." This colorful tale of San Francisco's Chinatown proved one of Mr. Wiley's most popular stories in the *Post* several months ago.

Mr. Wiley has just arrived in Los Angeles to confer with Mr. Neilan on the screen story of "Hop," which will be used as a Chinese episode in "Bits of Life," and in which Lon Chaney, famous for his Chinese portrayals on the screen, will appear.

Mr. Wiley's Chinese stories have made him the most successful writer of this type of plot, and he has made the trip to Los Angeles especially to work on the new Neilan story with the producer, thus insuring the proper atmosphere for the picture. Other well known magazine writers who have conferred with Mr. Neilan on the story for "Bits of Life" are Walter Trumbull and Thomas McMarrow.

Although Mr. Neilan has held the rights to all the Hugh Wiley stories for nearly a year, this fact only became known recently on the announcement of the new production.

Upon completion of the interiors for this film Mr. Wiley will accompany Mr. Neilan and his staff on a trip to San Francisco, where a number of scenes in the famous San Francisco Chinatown will be finished in Frisco, thus over 4,000 miles will be covered by the company before the picture is completed.

Others in the cast are Anna May Wong, who appeared in "Dinty"; Teddy Sampson, Rockliffe Fellows, Fred Burton and James Bradbury, Jr. The picture will be released by Associated First National Pictures.

VAUDE. STARS IN FILMS

Actual work on the first of a series of two-reel features starring Claire Whitney and Robert Emmett Keane was started last week at the Benedict Studios at College Point, L. I. These features, produced by Hal Benedict for release by Forward Film Distributors, Inc., are an innovation to the trade, in as much as each and every production will contain the same subject matter, action and scenic beauty as constitutes a five-reel program feature of the present time.

"We have our schedule so arranged and our stories chosen so that we will be able to release one feature each month," said Mr. Benedict, in discussing the output with J. Joseph Sameth, president of Forward. "At the present time first-run houses and motion picture places of class throughout the United States are using two features to complete their program because of the lack of suspense, action and beauty of the smaller subjects. I am firmly convinced that after talking to the leading exhibitors that these featurettes will hold rank with the best first-run features of the present day market."

Mr. Sameth has received congratulations from most of the independent exchanges throughout the United States upon his progressiveness in releasing to the independent trade, features that will help materially to enhance box office attractions of the States' rights feature.

MOVIE EXPOSITION OPENS

BALTIMORE, Md., June 20.—The Fiesta and Movie Industrial Exposition for the Fifteenth Infantry opened here this week at the Fifth Regiment Armory.

A complete movie studio has been constructed with complete equipment for the taking of a love drama which will be made in the armory and around Baltimore with characters to be selected from hundreds of candidates of this city.

This will give the general public a chance to see how moving pictures are made and later to view them on the screen.

"AU REVOIR NIGHT" FOR COHAN

An "au revoir but not good bye night" will be celebrated by the Friars as a tribute to George M. Cohan at the last performance of "The Tavern" at the Hudson Theatre on Saturday evening, June 25. The Friars have taken the entire orchestra for the night.

VISITING BRANCHES

Dwight S. Perrin, vice-president in charge of sales for the F. P. Warren Corporation, left New York last week on a 10,000-mile trip that will take him, not only to the twenty-two branch offices of the newest national distributing organization, but into the principal key cities in every territory East of a line from Minneapolis Southward to Dallas. Mr. Perrin, a former night editor of the New York *Tribune* and for five years in motion pictures, is acquainted with hundreds of exhibitors, and on this trip will visit them with the managers of the various Warren territories.

William H. Jenner, vice-president of the Pacific Division and in charge of the Denver, San Francisco, Los Angeles and Seattle territories, leaves Los Angeles this week for Seattle and Western Canada where branch leases will be signed for the Warren offices in the Western section of the Dominion.

Sidney J. Goldman, vice-president of the Central Division with headquarters in Chicago, will attend the Minneapolis convention of the Motion Picture Theatre Owners of America, where he will meet Mr. Perrin and other Warren home office officials from New York and the managers of the seven branch offices in the central portion of the United States.

MOVIE IN GOVERNOR'S HOME

ALBANY, N. Y., June 19.—The first motion picture ever shown in the Executive Mansion was exhibited this evening before Governor and Mrs. Miller and a party of friends. The picture was "The Cave Girl," the first offering of Inspiration Pictures, Inc., of which Charles H. Duell, treasurer of the Republican State Committee, is president. Assistant Secretary of the Navy Theodore Roosevelt and Mrs. Roosevelt came on from Washington for the exhibition, the young Secretary's father having been the political mentor of Mr. Duell.

Gov. Miller was requested to view the picture in order that picture producers could get an idea of what kind of pictures he considered appropriate for an entire family to see. Mr. Miller said after the exhibition that he saw nothing objectionable in it.

MANAGERS IN CONVENTION

The exchange managers of Metro Pictures Corporation, representing all districts in the United States and Canada, will meet in annual convention beginning July 5 at the Hotel Astor.

The convention, at its opening session, is to be addressed by Richard A. Rowland, president of Metro, and by Marcus Loew. After business sessions devoted to discussion of promotion methods, there will be a schedule of entertainment similar to that followed last year, including a theatre party, a clam bake at which the annual baseball game will be played and automobile tours about the city.

McINTYRE IMPROVING

TUCSON, Ariz., June 17.—Billy McIntyre has been improving in health and has gained considerable weight since his arrival several months ago. He will remain at his bungalow here for another year.

LEW TURNER DIVORCED

Lew Turner, juvenile of the "Best Show in Town" last season, was granted a divorce on June 13 in Chicago by Judge Land from Violet Karlavager Kelly. Leo A. Weisshopf represented Turner.

WOLFE SIGNS WITH "SHAVINGS"

Hank Wolfe, the past few seasons ahead of the Hurtig & Seamons shows, has signed as second man ahead of "Shavings" next season. He will open in Davenport, Ia., early in August.

"HOME TALENT" GOES OVER

Mack Sennett's special five-reel comedy, "Home Talent," which is now being distributed by Associated Producers, Inc., is attracting much attention among exhibitors throughout the country because of its brilliant record in Chicago. This production set a new precedent when it played for three solid weeks recently at the Ziegfeld Theatre in the loop and then went into McVicker's for a second run, where it is now in its fourth week.

This record would be regarded as remarkable under the best circumstances, but it takes an added luster when it is considered that it was made during hot weather when theatre attendances slump and the best of pictures do just ordinary business.

The box office power of Sennett's "Home Talent" is credited to the fact that it is a production embodying every element that insures commercial as well as artistic success. Produced with the usual Sennett attention to detail, it is an entertaining picture whether judged for its comedy elements, its fantastic qualities or its picturesque beauty. "Home Talent" differs from any other production in its plot-structure, and in the vast range of scenic and picturesque possibilities developed by the action of the story.

The cast includes all the well-known Sennett favorites among whom are Ben Turpin, Phyllis Haver, Charlie Murray, Dot Farley, James Finlayson, Harriet Hammond, Kalla Pasha, Kathryn McGuire and Eddie Gribbon. James E. Abbe, the famous New York photographer, is credited with the direction of the scenes in the Roman episode.

SALESMEN'S CLASS OPENS

Under the direction of F. F. Creswell the third Paramount salesmen's class opened this week at the home office of the Famous Players-Lasky Corporation, with thirty-four students present. Talks outlining the aims and policies of the company were given by officials of the corporation.

The sales students in attendance are P. J. McKinley, F. Hunt, J. L. Raper, S. Cooley, R. D. Koser, J. H. McIntyre, E. M. Kempner, J. W. Thurlow, A. A. Grimes, J. H. Grainger, H. Antin, B. F. Burnham, J. B. Meley, F. E. Wagoner, L. H. Owens, W. C. Johnson, J. H. Elder, H. I. Herton, W. J. Clark, Louis E. Vogel, A. P. Longdon, H. V. Larkin, H. F. Neill, V. C. Jacob, H. J. Mann, T. Millette, E. P. Moran, W. H. Carmichael, L. F. Edelman, E. E. Gayer, C. A. Roeder, V. R. Moore, W. C. Winship and C. R. Christensen.

PYRAMID COMPANY INCORPORATES

Pyramid Pictures, Inc., was incorporated under the laws of Delaware last week with a capitalization of $1,000,000. Offices have been opened at 150 West Thirty-fourth street. Ray C. Smallwood, formerly with Metro, is in charge of the first producing unit, which will produce the first six pictures here in the East. The first picture will be commenced within three weeks.

Several innovations are planned by Mr. Smallwood. They are that the author will receive a share of the gross receipts besides a cash advance, and that the director will be placed under the same arrangements.

GERARD SIGNS HARRY WELSH

Barney Gerard signed Harry "Zoup" Welsh last week for two more years with an option of one more. He also re-engaged Hallie Dean for next season. Mlle. Poulet's Parisian Posers, he also signed for one of his shows.

"SONNY" COMING IN

"Sonny," the Selwyn show which was tried out on the road recently, will come into the Cort on August 7.

STARTS EMERGENCY EXCHANGE

One of the finest examples of quick thinking and efficient service to exhibitors was brought to light in the numerous stories that followed the flood at Pueblo, Col.

When the flood separated the towns around Trinidad, from communication with Denver, where most of the film companies have their Colorado exchanges, G. C. Craddock, Paramount salesman in the New Mexico territory, immediately got busy and started an exchange in Trinidad for the service of Paramount exhibitors.

In other words all Paramount pictures in that territory, instead of being returned to the Paramount exchange in Denver, were sent by exhibitors to Mr. Craddock, and he in turn, sent them to other exhibitors.

In the meantime, so that the Paramount Denver exchange could continue to serve exhibitors in other districts isolated from Denver by the floods, service was given these exhibitors by the Paramount exchanges, in Los Angeles, Kansas City, Omaha and Salt Lake City.

CLOSING LAW FOR AUTOMATICS

LONDON, June 4.—The complaint of the West Ham Corporation against the Moss Empires, Ltd., brought to prevent the theatres from selling candy from automatic machines after the hour of eight p. m., was dismissed in court last week. A law recently was established making it illegal for shops to sell candies after that hour, and the Moss Empires placed the automatic machines into the Stratford Empire. The Corporation, which operates several stores, brought suit, claiming it was illegal to do so. However, the defendants showed that a decision has been made in the past, where a man was allowed to sell milk after a certain hour from an automatic machine, with the result that the complaint was dismissed.

TO REVIVE "QUALITY STREET"

LONDON, June 20.—It is understood that a non-musical version of "Quality Street" will be revived here shortly, to succeed "The Circle," at the Haymarket Theatre.

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Attractions at City Theatres

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"TWO LITTLE GIRLS IN BLUE"

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A. H. WOODS Presents
"LADIES' NIGHT"
IN A TURKISH BATH

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ERNO RAPEE, Conductor
Presentations by S. L. ROTHAPFEL

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METRO RELEASES SEVEN

Metro Pictures Corporation announces seven new photo-plays for summer release.

The first will be "Fine Feathers," Eugene Walter's adaptation of his own stage drama, with a cast that includes Claire Whitney, Eugene Pallette, Thomas W. Ross and June Elvidge. The directors were Fred Sittenham and Maxwell Karger. "Fine Feathers" is to be released tomorrow.

The Fourth of July will see the release of Bert Lytell's new starring vehicle, "The Man Who," a Maxwell Karger production, adapted by Arthur Zellner from Lloyd Osborne's *Saturday Evening Post* story, Virginia Valli, Lucy Cotton and Frank Currier are in the cast.

"Over the Wire," a Wesley Ruggles production starring Alice Lake, is due for release on July 18. It is an adaption by Edward Lowe, Jr., of a story by Arthur Somers Roche.

Viola Dana will be seen on August 1 in "Life's Darn Funny," a Dallas M. Fitzgerald production of "Caretakers Within," a *Saturday Evening Post* story by Christine Jope Slade, adapted by Molly Parro and Arthur D. Ripley. Miss Dana's leading man in this picture is Gareth Hughes, now preparing his first starring vehicle, "The Hunch," a George D. Baker production adapted from a story by Percival Wilde.

Other summer releases to be made by Metro include the Nazimova production of "Camille," a modern version of the Dumas drama written by June Mathis, in which Rudolph Valentino will support the Russian star as Armand Duval; "A Trip to Paradise," a Maxwell Karger production of June Mathis's adaptation of Molnar's "Liliom," with Bert Lytell starring as the "roughneck," and with Virginia Valli as the wife, and "The Match Breaker," a Dallas M. Fitzgerald production of a story by Meta White, adapted by Arthur Zellner, with Viola Dana as star.

DUSE NOT FOR AMERICA

TURIN, June 19.—One of the most successful of New York's younger managers, who is at present in Europe, recently declined an offer made on behalf of Eleanora Duse that she appear in America. Anxious though he was to have her appear under his management in America, he was forced to decline the offer because of the famous actress' broken condition.

After fifteen years spent in retirement away from the eyes of lovers of the theatre, Duse is to day at sixty-two, a haggard old woman with gray hair. When she formerly appeared on the stage, Duse did not use make-up. Nor does she today, which is an added reason for her failure to regain her former acclaim as an actress, though her voice still possesses some of those qualities which endeared her to her countrymen.

Eleanora Duse retired from the stage fifteen years ago at the height of her career. Her action then was the result of the publication of "Flame," by Gabriel d'Annunzio, in which the most intimate facts of their love affair were revealed. The novel caused a sensation and Duse retired in shame. During the period of her retirement she refused contact with all except her most intimate friends.

Recently she attempted to come back to the stage and has been doing some of Ibsen's plays here. At the time of her reappearance her former admirers turned out in droves, but they found a jaded Duse and her audiences have been falling off. Probably in an attempt to make more money she desired to come to America.

SARG COMEDY AT CRITERION

"Why They Love Cavemen," the third issue of "Tony Sarg's Almanac," is one of the features at the Criterion Theatre, New York. This is even a greater novelty than the two preceding ones, "The First Circus" and "The Tooth Carpenter," both of which scored such a success. There are a number of features in it that have never been done before in an animated way. First, there is a race between a hippopotamus, a dinosaurus and an elephant and slow motion is used in certain parts of the race. Furthermore, the background will show 250 spectators waving and cheering at the same time.

FILMS IN SCHOOLS

Dr. John J. Tigert, newly appointed United States Commissioner of Education, has started a war on Bolshevism, Socialism and all forms of government that do not recognize the rights of property and the just rewards of genius. A campaign for the furtherance of visual education with the aid of motion pictures will also be undertaken as part of the policy of the bureau of which Dr. Tigert is now the head.

Dr. Tigert made the announcement as part of an address at a luncheon given in his honor by civic clubs and the Lexington Board of Commerce in Lexington, Ky. He went there for a visit to his home and to conclude the work of the Department of Psychology at the University of Kentucky, of which he was head until his appointment by President Harding as head of the Bureau of Education.

The first move in the fight on communistic ideas, Dr. Tigert stated, will be to send prominent speakers throughout the United States to deliver addresses on Americanism. The subject also will be stressed in the efforts of the bureau in the schools and through every medium under its control.

A new translucent motion picture screen has been invented by Thomas Edison and a number of other men working together through which motion pictures can be shown without darkening a room. By means of this screen, Dr. Tigert hopes to introduce visual education in the public schools throughout the country.

WALDEN KILLED BY WIFE

BERLIN, June 12.—The mystery surrounding the death last week of Harry Walden, one of the most famous actors in Central Europe, was cleared a few days later when a note written by his wife was found. "I know," she wrote, "my dear husband's illness is incurable, so I am determined we shall all depart this life together." Walden, his wife, and stepson were all found in a dying condition, their arteries having been cut.

At the time it was thought that Walden had attacked his wife and stepson and had then cut his own arteries with his razor. The three died soon after they were taken to the hospital, the wife being under the influence of morphia at the time. Her death was attributed to this more than to any other factor. Before cutting the arteries of her husband and son, she also administered the drug to them, doing this, it is thought, while they were asleep.

With their death a tragic story is revealed about the great actor and his wife, who had also been an actress. Her first husband was an opium-eating Count, from whom she acquired the drug habit. After her second marriage, she continued these proclivities and Walden acquired the habit from her.

MEDICAL FILM CO. FORMED

ALBANY, June 20.—A certificate of incorporation has been filed with the Secretary of State by the Surgical and Medical Film Corporation, which has been formed for the dissemination of scientific information through the sale and exhibition of motion pictures. The corporation proposes to manufacture, produce and deal in films which illustrate medical treatment and surgical operations. It will also show how hospitals and sanitariums are equipped and operated.

The Surgical and Medical Film Corporation was incorporated with a capital stock of $500, subscribed by Paul E. Tuthill, Brooklyn; R. M. Shuegrue, New York City, and Wanda Kazanecka, Paterson, N. J.

JAS. K. HACKETT HONORED

PARIS, June 20.—James K. Hackett, the American actor, was presented with the insignia of the Legion of Honor on Saturday. Hackett is the first English-speaking actor to receive this order. With the approval of President Millerand, the ceremony was conducted at the Ministry of Fine Arts.

The honor has been previously bestowed on several European actors, namely, the Italian tragedian, Muvelli, and the Russian singer, Chaliapine.

Many Americans saw Hackett's production of "Macbeth" staged recently in Paris.

PROCTOR IS VICE-PRESIDENT

At a meeting of the board of directors of Pantheon Pictures Corporation, held at the office of the company in the Singer building last week, George Dubois Proctor, widely known as the author and writer of many successful screen plays, was elected vice-president and appointed supervisor of production.

Mr. Proctor succeeds Charles Miller, who is well known as a director, and who directed the first production of Pantheon Pictures Corporation, "On the Back Lot," starring Anetha Getwell, which was recently completed at Port Henry, N. Y.

The announcement of the retirement of Mr. Miller from Pantheon will come somewhat in the nature of a surprise to the trade.

It is known, however, that for some time past there has been serious friction and disagreement between the financial interests of Pantheon and Mr. Miller. Mr. Proctor, who is to succeed him both as vice-president and supervisor of production, is widely known in the motion picture industry. He has been associated with Metro, Famous Players, Fox, International and other leading producing organizations in an executive as well as a literary capacity.

It was Mr. Proctor who is responsible for the continuity script and the production plan of "Inside the Cup." Mr. Proctor also wrote the original story of "On the Back Lot," the first production of Pantheon Pictures Corporation, starring Anetha Getwell, which Mr. Miller directed, and which will shortly be released.

Plans for the second Pantheon production are already well under way and it is stated that an early announcement will be made regarding it, although it is not yet determined whether this picture will be made at the studios of the company at Port Henry, N. Y., or at a studio nearer New York City.

NEILAN LEASES STUDIO SPACE

For production purposes, Marshall Neilan is now a citizen of Culver City, having leased space at the Goldwyn Studios. But Pete Smith and the official staff are housed on the Neilan lot on Wilton Place, Hollywood, where, one of these days, Mr. Neilan will have completed his own film plant.

The production under way in Culver City is "Bits of Life," written by Mr. Neilan himself, Hugh Wiley, Walter Trumbull and Thomas McMarrow. With such a quartette it ought to be a good story, and those who know say it is, and novel, too. It is a feature of episodes, and to make it truly a Marshall Neilan production, the author-director is playing the lead in the episode. Lon Chaney, Teddy Sampson, Anna May Wong, Fred Burton, Rockliffe Fellowes and James Bradbury, Jr., are just a few of the others cast. Two episodes were filmed in New York, with Wesley Barry concerned, and New York is to figure as "location" again, Mr. Neilan going back to the big city after a few weeks to complete the production.

CHINESE FILM CO. FORMED

At the Boyle Heights Studio, Los Angeles, Cal., the Wah Ming Motion Picture Company, recently organized, with Leong But Jung, better known in the picture world as James B. Leong, as director general, is busily engaged in making preparations for the production of its first picture entitled "Lotus Blossom." Those interested in the welfare of the Chinese people are eagerly watching the progress of this production. The quaint and intensely interesting story was written by James B. Leong and adapted to the screen by Messrs. Yohalem and Furthman.

In "Lotus Blossom" the true character of the Chinese people will be portrayed; their customs, emotions, etc., will be depicted on the screen as never before in the history of filmdom, according to the company's statement.

At the studio there is practically a Chinese colony speedily converting, with hammer and brush, the entire lot into a picturesque city not to be distinguished from Peking itself.

"SWEET WILLIAM" CLOSES

LONDON, June 20.—"Sweet William" ended its run at the Shaftsbury last week.

NEW REPERTORY CO. FORMED

LONDON, June 12.—Mrs. Harold Raynor will organize another repertory company, for the tour which has been fully booked next season. Her repertory will include a new play entitled, "The Love of Joan," by G. Roydon Duff.

DEATHS

FRANK SHERBACK, pioneer circus performer and merry-go-round operator, died in Oshkosh, Wis., Thursday of last week. Sherback died while riding on his own merry-go-round. When the whirligig stopped the aged circus man did not get off. His son-in-law, who is associated with him in the business, found him dead of heart failure. The deceased was 74 years old.

MARION JOHNQUEST WHITE, known professionally as Joan Quest, died at her home in Boston at the age of twenty-nine of tuberculosis. Mrs. White was a well-known leading woman in stock companies and also had been featured in companies with "The Man on the Box" and "The Fortune Hunter." Her last engagement was with Oliver Morosco's "Lombardi, Ltd.," two years ago.

Mrs. White is survived by her husband, Will L. White, and two children.

EDMOND J. HAYES, the "wise guy" who achieved fame with his vaudeville act called "The Piano-Movers," died at his home in Los Angeles on Sunday, June 12 of pneumonia. He was well known the country over, especially in San Francisco where he had been one of the featured players in Oliver Morosco's Stock Company in the old Morosco Grand Opera House before the fire.

Hayes, who played the villain in that company, was at one time called the "most-hissed-at-man" in San Francisco. Others in that company who have since become famous were Julia Blanc, Fred Butler and Melbourne MacDowell.

Hayes, was however, a versatile actor who could play comic, dramatic and tragic roles. He had also appeared in burlesque, having travelled on one of the wheels at the head of his own company.

At the time of his death he was fifty-five years old and had been living in the southern part of California for some time. He was a brother of Will Hayes, the character actor with the Will King company at Lowe's Casino Theatre, San Francisco.

RALPH ROCKAWAY, who was a member of Hurtig and Seamon's "Social Maids" company, died Wednesday, June 15 at the Long Branch, N. J., hospital. At the time he was stricken ill, Rockaway was touring with the "Social Maids." Funeral arrangements were in charge of the Red Bank Lodge of Elks.

Mr. Rockaway is survived by his wife, who is known professionally as Marie Fisher, with whom he was associated in vaudeville before he entered the burlesque field. He was a member of the Red Bank Lodge of Elks, the N. V. A., the Burlesque Club, the Players' Boat Club of Fairhaven, N. J., where he made his home.

JAMES H. DECKER, for years a prominent minstrel manager, died at Central Islip, L. I., on June 2nd, after a lingering illness.

Mr. Decker was born in Albany, N. Y., about 61 years ago and entered the show business as a circus agent in 1879. That year he became connected with Hooley & Emerson's minstrels and for many years thereafter was associated with the burnt cork organizations of Thatcher, Primrose & West, Primrose & Dockstader and Lew Dockstader. Later he was associated with the Shuberts. He is survived by a widow.

LETTER LIST

GENTLEMEN

Austin, Walter	Christy, Lew	LeFevre, George
Argus, Joe	Dockstader, Lew	Matthews, Frank
Burns & Lorraine	Drew, Phillip	Mardo & Davis
Bertrand, Frank	Elliott, Mac	Newmark, J. T.
Bennett, William	Earl, Bert	Oak, Alf
Bullington, I. N.	Gilbert, Billy	Raymo, Al
Bellit, Henry	Hillier, Al	Roy, Walter
Babson, Jack	Hackett, Norman	Santry, Henry
Carroll, Bobby	Hoffman, Dave	Silk, Frank
Cuneo, Andrew	Inman, Billy	Thompson, Frank
Chipman, E. W.	Kolb, J. W.	Wolfee, J. R.
Clinton, Howard	Lorenze, Bert	Walsh, Billy
Chapman & Ring	LaCour, Harry	Wainwright, Wm.
Colton & Darrow		Yorke, John

LADIES

Abbott, Marjorie	Garner, Ruth	Ray, Marie
Brown, Lillian	Hills, Anna	Ross, Rita
Bailey, Mrs. E.	Hendrix, Klara	Ramage, Mae
Brandon, Georgia	Kilgour, Dorothy	Roberts, Nellie
Bijou, Gladys	Lockhart, Miss L.	Stanley, Lottie
Brandon, Doris	Leavitt, Mrs. Leo	Simpson, Miss
Bennett, Belle	Lawler, Pearl	Suppel, Belle
Colligan, Nellie	Moxey, Miss	Treverlyn, Una
Drew, Charlotte	Mayhew, Harriett	Tovell, Iline
Demerest, Evelyn	May, Stella	Torris, Evelyn
Emmett, Rose	Myers, Margie	Tillman, Ethelyn
Evans, Josie	Moore, Harriett	Vernon, Celia
Everett, Flossie	Moore, Marcia	Williams, Irene
Ferguson, Adele	Parker, Mabel	Worth, Madeline
Greenwald, Doris	Peeletiere, Lucille	Wilson, Jacque

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